Reputation

For the past 43 years, thousands of satisfied classic car enthusiasts have been saying ours is unbeatable.

NPD has the hard to find parts at reasonable prices. They don't gouge your wallet just because they have the supply for relatively low demand. They ship quickly, and their customer service is excellent. I'll buy from them time and time again. –Robert A.

Best prices overall. They have everything I need. They are very polite and easy to deal with over the phone and I ordered online, too - that was easy. Fast, cheap shipping, everything packed well. –Mike L.

I'm a repeat customer, living in a foreign country. Trust and good service is a priority and National Parts Depot has accomplished that with flying colors. The best under one roof. –Zachary V.

Trustpilot Reviews • Excellent





NPD®
NATIONAL PARTS DEPOT

Florida: 800-874-7595
Michigan: 800-521-6104
North Carolina: 800-368-6451
California: 800-235-3445

- *4 Fully-Stocked Warehouses*
- *1-3 Day Delivery to most of U.S.*
- *Expert Customer Support 24/7*

Call for your free catalog today **800-874-7595**
Easy, secure online ordering **NPDLink.com**

DODGE B-SERIES PICKUPS



1971 SAAB 96 V4



HEMMINGS

CLASSIC CAR

AMERICA'S DEFINITIVE COLLECTOR-CAR MAGAZINE

APRIL 2019 NO. 175



SHARKNOSE
1940 GRAHAM



SUPERCHARGED
1933 MG J2

DART vs VALIANT

SLANT SIX

273-CU.IN. V-8



1941 BUICK SPECIAL SEDANETTE
IS REBORN



PLUS
1947 HUDSON
1978 PONTIAC
W.O. BENTLEY



INSIDE
AACA'S LIBRARY
& RESEARCH CENTER


"OPGI ALWAYS HAS THE QUALITY PARTS I NEED WHEN I NEED THEM."
- CRISTY LEE
TV HOST / AUTOMOTIVE ENTHUSIAST
OPGI CUSTOMER
CHEVELLE • EL CAMINO • MONTE CARLO
CORVAIR • GTO/TEMPEST/LEMANS
GRAND PRIX • BONNEVILLE/CATALINA
ORIGINAL PARTS GROUP INCORPORATED
CUTLASS / 4-4-2 / F-85
SKYLARK/GS/GSX • RIVIERA
REGAL/T-TYPE/GRAND NATIONAL • CADILLAC
DO IT THE RIGHT WAY...
WITH OUR UNBEATABLE QUALITY, PRICE AND IN-STOCK SELECTION
POWERED BY OPGI
PERFORMANCE PARTS GROUP INCORPORATED
VISIT US ONLINE
OPGI.COM
CALL US TOLL FREE
800.243.8355
CONNECT WITH US ON
MANUFACTURED RESTOPARTS BY ORIGINAL PARTS GROUP

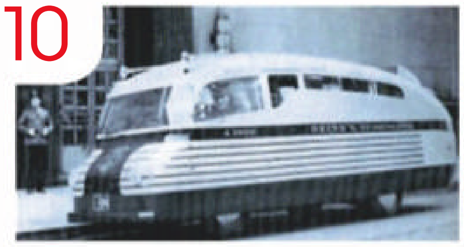
CONTENTS

HEMMINGS CLASSIC CAR • APRIL 2019 • VOLUME 15, ISSUE 7



36

FEATURES



10



18



20



100

DEPARTMENTS

COLUMNISTS











HEMMINGS CLASSIC CAR
ISSN# 1550-8730 • www.hemmings.com
Published monthly by HEMMINGS MOTOR NEWS
222 Main St., Bennington, VT 05201

TO SUBSCRIBE
Call: 800-227-4373 ext. 79550 or 802-442-3101 ext. 79550
Fax: 802-447-9631
Mail: 222 Main St., Bennington, VT 05201
Mail: P.O. Box 196, Bennington, VT 05201
Email: hmnsubs@hemmings.com
Online: www.hemmings.com
Subscription rates in U.S. and Possessions 12 issues for $18.95, Canada $30.95 (price includes surface mail and GST tax). All other countries $32.95 in U.S. funds. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services that we believe would interest our readers. If you do not want to receive these offers/information, please advise us at P.O. Box 76, Bennington, VT 05201, or call 800-227-4373.

TO ADVERTISE
Call: 800-227-4373 ext. 79630 or 802-442-3101 ext. 79630
Email: adsales@hemmings.com
Online: www.hemmings.com
Periodicals Postage Paid at Bennington, Vermont, and additional mailing offices.

POSTMASTER
Send address changes to: **HEMMINGS CLASSIC CAR**,
P.O. Box 196, Bennington, VT 05201
American City Business Journals, Inc.,
120 West Morehead St., Charlotte, NC 28202
Ray Shaw, Chairman (1989-2009)
Whitney Shaw, CEO

Alliance for Audited Media MEMBER


TIME TO CONSIGN
PHOENIX
MARCH 14-16, 2019 · 1,000 VEHICLES
STATE FARM STADIUM · GLENDALE, AZ
To be offered at Phoenix
1930 CHRYSLER 70 SERIES ROADSTER
MECUM AUCTIONS
THE EXPERIENCE BEGINS AT MECUM.COM
AZ License L00015902
For Complete Auction Consignment or Bidding Information go to Mecum.com or call 262-275-5050
NBCSN



"There are many noteworthy reasons why compact cars make ideal collector cars."

The Compact Advantage

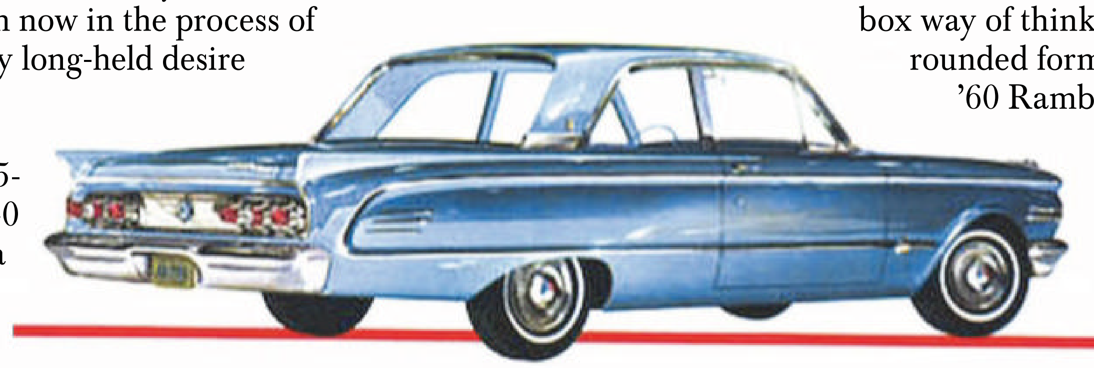
Some of the most affordable and fun to drive collector cars are compacts.

When those smaller-sized darlings of the late 1950s and early '60s went on sale they created quite a stir. Their impact was huge and helped usher in a change in America's car-buying habits as the pubic sought smaller and less thirsty automobiles.

There are many noteworthy reasons why compact cars make ideal collector cars. Most are still affordable to buy; their smaller size makes them straightforward to work on and cheaper to restore; parts can be more affordable and easier to find; and, most important, they are way more exciting and enjoyable to drive due to their better road manners, quicker steering, and overall improved driveability. Oh, and they take up less garage space, too.

Back in the mid-'80s, when my father had a 1975 Dodge Dart sedan with a Slant Six, I had to replace the carburetor. Working in the street, the entire job took about a half-hour—at most. You simply can't find a more minimal type of car to work on. But compact cars from this era were all like that, as were most other cars.

My favorite compact car is Chevrolet's marvelous Corvair: an unequaled engineering masterpiece. So taken by this air-cooled marvel am I that I'm now in the process of satisfying my long-held desire to own one. Although I prefer a 1965-'66 Corsa 140 coupe with a four-speed, I also find the early 1960-'64 coupes highly attractive, especially in base-level 500 trim. Either model will provide an entertaining driving experience backed by an enormous selection of reproduction parts that make maintaining a Corvair a stress-free concern.



The incredibly attractive shape of the 1965-'69 Corvair coupes is a study in clean design and understated beauty; however, my pick for the most engaging looking compact design goes to the 1963 Mercury Comet. With its sculpted sides, canted rear fins, and protruding triple taillamps set in a decorative panel, it's always amazed me that these early Comets aren't more popular. I find them highly desirable, especially when equipped with the 260-cu.in. V-8 and a four-speed, and their distinctive shape make them a standout wherever they go.

Along with the Comet's identical mechanical twin, the Ford Falcon, this pair of FoMoCo compacts are that rare type of car that both purists and hot-rodders alike are attracted to, thanks, in part, to their Mustang underpinnings. With so many stock and high-performance parts available for Mustangs—due to their bolt-on fitment—all sorts of upgrades and modifications are possible, thus allowing owners to create some truly individual and highly entertaining automobiles.

Chrysler's compact line, which includes Darts, Dusters, Demons, Lancers, and Valiants are much the same as the Comet/Falcon pair, as they share many components with the high-performance Barracuda models. And with so many parts that interchange with some of the larger Chrysler cars, all sorts of upgrades can be made to them. Well-restored 1960-'62 Lancers and Valiants are always wonderful to see because for way too many years these distinctive-looking cars weren't given the time of day. I've always admired just how different their Exner-designed shapes were and how they stood out from the masses. I may be in the minority here, but owning one of the station wagon versions would be a real treat.

Of course, the car that started the whole compact craze came not from the Big Three but from American Motors, thanks to its out-of-the-box way of thinking. The rounded form of the 1958-'60 Ramblers is truly unique, yet the early second-generation models of 1961-'63 are just as unique in their own right; owning any of these models would prove to be a special experience. Even consider the more conservative-looking 1964-'69 Ramblers if you want to drive something different, yet very affordable to buy.

And let's not forget the 1959-'61 Lark from Studebaker. This is another compact car with a matchless shape all its own. Larks are ruggedly reliable, comfortable, and fun to drive; that is, if you're not in a hurry. The 1962-'63 models are a bit more refined, but still provide that special Lark experience that you will certainly come to enjoy.

If you had to choose one compact car to own, which one would it be, and why?

Write to our executive editor at rlentinello@hemmings.com.

BY TOM COMERRO

Buick Bash



THE BUICK CLUB OF AMERICA IS preparing for its 2019 National Meet in Midwest City, Oklahoma. The event is slated to take place June 12-15 and will revolve around the Sheraton Midwest City Hotel at the Reed Conference Center. Registration for vendor spaces, the car corral, and the car show are now available, as well as for a number of activities and tours. This year's tours will include a 166-mile trip on Route 66, bus tours to the National Memorial & Museum and Auto Valley Historic District with lunch at the Buick building, and a driving tour to Guthrie and the Old State Capitol. The final event will be the judged car show that will feature Buicks from all eras and types ranging from unrestored to modified. Registration forms are available at buickclub.org/2019-bca-national-meet.



Plymouth Club Expansion

THE PLYMOUTH OWNER'S CLUB IS CASTING A WIDER NET AS THEY HAVE DECIDED TO allow "modified" Plymouth cars and trucks, and Fargo commercial vehicles into the club. Owners of these vehicles can now become dues-paying members and have their cars judged at official Plymouth Club meets in its new "Class 5" category. The expanded criteria will now widen its mission statement to include these vehicles in the preservation and restoration of all Plymouth automobiles and trucks, particularly authentic restoration and authentic modification for all these models. With these changes, the club now recognizes all Plymouths ever made, from 1928 to 2001. The POC features a bi-monthly publication *The Plymouth Bulletin,* and its 2019 Grand National Meet will take place in Northville, Michigan, July 24-28. Visit www.plymouthowners.club for more information.

APRIL

4-6 • Greenville Swap Meet & Car Show
Greenville, Texas • 903-454-8575
www.greenvilleswapmeet.com

4-7 • AACA Charlotte AutoFair
Concord, North Carolina • 704-841-1990
www.charlotte-autofair.com

7 • 43rd Illinois Region AACA Swap Meet
St. Charles, Illinois • 815-344-3775
www.illinoisregion.aaca.com

12-14 • La Jolla Concours d'Elegance
La Jolla, California • 619-233-5008
www.lajollaconcours.com

24-28 • Spring Carlisle • Carlisle, Pennsylvania
717-243-7855 • www.carlisleevents.com

25-27 • Pate Swap Meet • Fort Worth, Texas
713-649-0922 • www.pateswapmeet.com

26-28 • Spring Jefferson: Auto Swap Meet & Car Show • Jefferson, Wisconsin • 608-244-8416
www.madisonclassics.com

28 • Pacific Coast Dream Machines Show
Half Moon Bay, California • 650-726-2328
www.dreammachines.miramarevents.com

29-5/1 • AACA Southeastern Divisional Tour
Cape Fear, North Carolina • 717-534-1910
www.aaca.org



Tupelo to Sell Off Collection

THE TUPELO AUTOMOBILE MUSEUM IN TUPELO, Mississippi, has announced that the museum will close its doors and sell its collection in a no-reserve Bonhams Auction—proceeds will fund educational programs, including scholarships to universities and trade schools. The auction will take place April 25-27 with the doors being closed to the public in March or April. Founded in 2002 by entrepreneur Frank Spain, who died in 2006, the museum has been maintained and curated by his widow, Jane. Spain purchased his first collector car in 1974 and would continue acquiring cars all over the country for the next 32 years. The museum has 160 collector cars and includes impressive examples such as a 1929 Duesenberg Model J, a Tucker 48, and a 1976 Lincoln MK IV gifted by "The King" Elvis Presley. Visit www.bonhams.com for a list of cars available in this sale and go to www.tupeloautomuseum.com if you plan to visit the museum one last time.

BY DANIEL STROHL



Fast Cash

ALUMINUM SEEMS AN UNUSUAL CHOICE OF MATERIAL FOR BUILDING AN ARMORED truck, but in 1944 the folks at Brink's apparently thought otherwise given that they chose to build this one-off "money car of the future" out of the stuff.

Granted, the closing days of World War II was a time when Americans could finally start looking to the future again, which is probably why Brink's—assisted by Platt Incorporated of Chicago—even considered the soft metal. Either that or they figured the firearms inside it would be enough to dissuade anybody from punching through the metal skin of the truck.

We recently came across these photos on the Facebook page of Nevada Armored Transport, which noted that the truck debuted at the 1945 National Armored Car Operators convention and then went on to daily service, picking up from Arlington Park Race Track in Illinois. The drivers disliked its frequent breakdowns, however, so Brink's scrapped it during the Korean War. No word on what chassis Brink's/Platt based it on.



What Bus?

FINALLY, ELLIS RAEZER SENT ALONG A PHOTO THAT he found in his in-laws' estate, taken sometime in the Twenties somewhere near Darby, Pennsylvania.

Prior to the streamlined coaches we recognize as buses today, all sorts of stretched multi-door vehicles like this operated as intercity and route buses. This one, though—perhaps a Fageol, given the headlamp placement?—doesn't show any markings, so we can only guess at its purpose. Fire away with your thoughts.







Cosworth Monza?

THANKS TO THE FOLKS AT CONCOURS D'LEMONS, WE NOW KNOW THAT SOMEBODY somewhere envisioned a Cosworth Monza. But who?

Pretty much all we can glean about this car comes from the photos. Yes, it had a Cosworth Vega's four-cylinder engine—it says exactly that on the engine itself—painted gold and fed by a pair of sidedraft carburetors. And yes, it's a Monza hatchback under the extensively restyled hood, front end, and tail section.

While it's pure speculation, the restyled body reminds us of plenty of Bill Mitchell's one-offs, personal cars, and show cars from the mid- to late Seventies. Doesn't hurt that the hood bulge and muscular front fenders scream mid-year Corvette. The 1975 Michigan plates don't do anything to dispel this theory either.

However, one would expect plenty of references to a Bill Mitchell-styled Cosworth Monza, but we're seeing exactly none. Can anybody shed some light on the origins and fate of this car?

Recently discovered a unique or noteworthy classic car? Let us know. Photographs, commentary, questions, and answers should be submitted to Lost & Found, c/o *Hemmings Classic Car,* P.O. Box 196, Bennington, Vermont 05201, or emailed to dstrohl@hemmings.com. For more Lost & Found, visit blog.hemmings.com/index.php/category/lost-and-found.

BY TOM COMERRO



RM SOTHEBY'S

Fort Lauderdale Collectibles

RM SOTHEBY'S WILL HOST ITS ANNUAL AUCTION AT THE BROWARD COUNTY CONVENTION CENTER this March 29-30 in Fort Lauderdale, Florida. Around 350 collector cars covering all eras are expected to cross the block. Last year's auction raked in $19.1 million, with 76 percent of all lots finding a new owner. RM is lowering the number of available lots from last year's count of more than 400 to allow for higher-quality offerings. They will include a 1953 Hudson Hornet sedan, a coachbuilt 1937 Packard Six cabriolet by Graber, 1956 Cadillac Eldorado Biarritz convertible, and a 1936 Dodge "humpback" delivery truck. Visit www.rmsothebys.com for an up-to-date list of consignments.

Kansas City Roundup

MECUM'S KANSAS CITY AUCTION BROUGHT in more than $8.7 million in sales last December, with a sell-through rate of 60 percent. There were some good deals to be had, including this 1961 Cadillac Series 62 six-window hardtop four-door sedan in striking Dresden Blue metallic that sold for $19,250. Other notable American classic bargains included a 1937 Dodge Sedan that sold for $6,600, 1950 Lincoln Cosmopolitan for $7,150, 1954 Ford Crestline Victoria for $10,450, and a 1947 Lincoln Continental cabriolet that sold for $25,300. Full results are available at www.mecum.com.



MECUM

AUCTION PROFILE

CAR:	1959 PONTIAC CATALINA SAFARI PICKUP PROTOTYPE
AUCTIONEER:	MECUM
LOCATION:	KISSIMMEE, FLORIDA
DATE:	JANUARY 12, 2019
LOT NUMBER:	S159
CONDITION:	#1-
AVERAGE SELLING PRICE:	N/A
HIGH BID:	$240,000 (NOT SOLD)



MECUM

PONTIAC'S EL CAMINO-BASED PROTOTYPE, "El Catalina," was the division's attempt to wade into the newly reinvigorated car/pickup hybrid market that was dominated by the Ford Ranchero and Chevrolet El Camino. It was created by removing a 1959 Catalina Safari wagon body from the frame and refitting an El Camino cab and bed. Catalina quarters, doors, seats, bumpers, and tailgates were modified from existing models as needed, and the prototype was presented to Bunkie Knudsen and John DeLorean. Ultimately, Knudsen nixed the concept due to questionable demand and a limited market that saw only modest success for the Ranchero and El Camino.

Escaping the crusher, the El Catalina was put to use as a delivery vehicle for the Pontiac Retail Store for the next 10 years before it was sold to Darrell Lotridge of Auburn Hills, Michigan. After performing a methodical body-off restoration that took many years, he sold it to a collector who completed it before the 2011 POCI Convention. It would go on to win multiple AACA awards in the following years and was featured as our cover car in *HCC* #85. Its rarity, top-notch restoration, and history no doubt accounted for its mid-six-figure sale.



MECUM

APRIL

4-6 • Mecum • Houston, Texas
262-275-5050 • www.mecum.com

11-13 • Barrett-Jackson
Palm Beach, Florida • 480-421-6694
www.barrett-jackson

12-13 • Branson
Branson, Missouri • 800-335-3063
www.bransonauction.com

20 • Hooley
Goshen, Indiana • 574-596-9890
www.bartelandcompany.com

25-26 • Carlisle
Carlisle, Pennsylvania • 717-960-6400
www.carlisleauctions.com

26-27 • Bonhams
Tupelo, Mississippi • 212-644-9001
www.bonhams.com



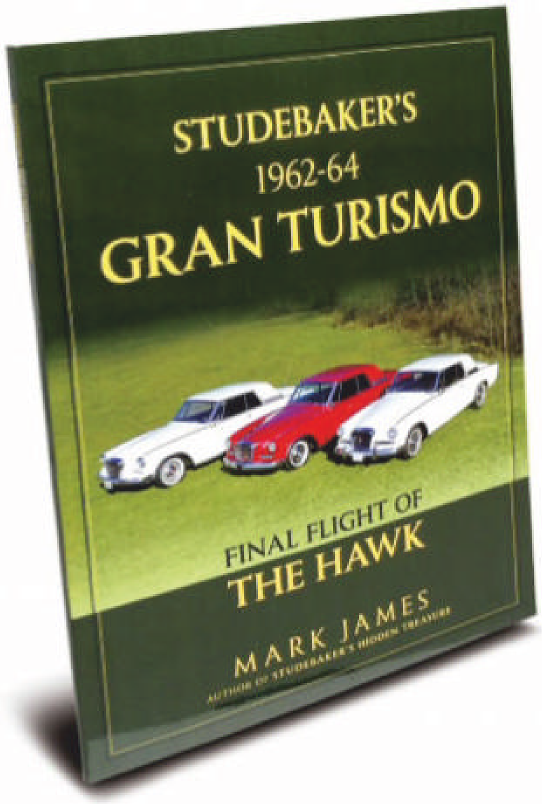
BARRETT-JACKSON

Springtime in West Palm Beach

BARRETT-JACKSON'S SECOND AUCTION OF the year takes place in West Palm Beach, Florida, at the South Florida Fairgrounds on April 11-13. Last year's event saw 692 vehicles sold, for a total of more than $38.3 million. Among the high-profile six-figure lots were scores of more affordable American classics going back as far as a 1925 Depot Hack that sold for $9,350. Of the postwar cars, a 1962 Rambler American sold for $7,920 and a 1966 Plymouth Valiant convertible for $9,350. The most well-represented decade was the Fifties, with vehicles like this 1959 Dodge Custom Royal Super D-500 convertible that sold for $220,000. The Independents included a 1954 Kaiser Special club sedan for $44,000, and two Packard Caribbean convertibles from 1955 and 1956, selling for $56,100 and $100,100, respectively. For more, go to www.barrett-jackson.com.

View and search through thousands of upcoming auction vehicles in one place at the Hemmings Auction Showroom, www.hemmings.com/auctions.

BY MARK J. McCOURT





Studebaker's 1962-64 Gran Turismo

203-877-6717
WWW.OLDEMILFORDPRESS.COM
$29.95 (PLUS S&H)

Raymond Lowey Associates stylist Bob Bourke's masterpiece, the 1953 Studebaker Starliner coupe, would live on for 11 years and endure numerous cosmetic updates of varying success. The final iteration of that car, the 1958 Thunderbird-inspired, Brooks Stevens-designed 1962-'64 Gran Turismo Hawk, would equal the original in elegance. Mark James authored the excellent Golden Hawk history, *Studebaker's Hidden Treasure*, and followed that up with this new book, subtitled "Final Flight of the Hawk." He's focused on the GT's three model years, pointing out unique features of and changes to each—illustrated with good photography and period ads—and puts them in context with Studebaker's corporate health and the industry at large. The text and appendix are clearly written and deeply informative. This book should be on every Studebaker lover's shelf.

Candylab Classic Woodie

347-709-4565 • WWW.CANDYLABTOYS.COM • $34.99

In this 24/7 digital touchscreen world, there are few children's toys not made of flimsy plastic, that don't light up, change color, or make noise. But there are still purists who believe there's a market for old-fashioned, quality-built playthings that use authentic materials and are made with intention. Candylab Toys was established to offer heirloom-quality wooden cars like this 1960s-style Classic Woodie that sports real walnut veneer side trim and a wood surfboard that sticks to the roof with hidden magnets. The solid beech body, measuring 7.2 inches long, 2.8 inches wide, and 1.95 inches tall, is adorned with non-toxic water-based paint, ABS plastic wheels, and real rubber tires. An embedded magnetic tow hook allows this wagon to pull one of Candylab's equally stylish camper trailers. Fuel the imagination of your favorite youngster (or youngster-at-heart): Visit this firm's website to see its full range of collectibles.



Texaco 1931 Erie Clock Face Reproduction Gas Pump

518-494-5544 • WWW.FILL-ER-UP.COM • $2,250

Few petroliana collectibles can so authentically evoke a period and establish a keen automotive setting as does a period-correct gas pump. Depression-era Classics and their mass-market contemporaries will look right at home displayed with an accurate globe-top pump. The automobilia specialists at Fill-Er-Up offer an exact replica of the much-loved 1931 Erie model 753 clock face gas pump that stands an impressive 7 feet, 6 inches tall. Its body uses aluminum castings and 18-gauge metal panels as original, along with an aluminum globe body and internal lighting for the globe and clock face. This example represents the Texaco brand; Esso, Flying A, Gulf, Mobil, Polly, and Tydol liveries are also available in the Erie 753 style, or a buyer can customize a pump with his or her choice of color scheme, globe, and porcelain sign or decal. Fill-Er-Up also offers reproduction globe-top 1929 Wayne 853 and 1950 Erie Computer pump styles, as well as restored original examples.

What our clients are saying about Stauer Helenite jewelry:

"My wife received more compliments on this stone on the first day she wore it than any other piece of jewelry I've ever given her."

– J. from Orlando, FL
Stauer Client



This 4-carat stunner was created from the aftermath of Mount St. Helens eruption!

Famous Volcano Has Strange Effect On Women

Man and nature collaborate to create a glamorous green ring guaranteed to rock her world! Own it today for ONLY $99 plus FREE studs with ring purchase!

On May 18, 1980, Mount St. Helens erupted, sending a column of ash and smoke 80,000 feet into the atmosphere. From that chaos, something beautiful emerged—our spectacular **Spirit Lake Helenite Ring.**

Created from the superheated volcanic rock dust of the historic Mount St. Helens eruption, helenite has become the green stone of choice for jewelry and fashion designers worldwide. Helenite's vivid color and immaculate clarity rivals mined emeralds that can sell for as much as $3,000 per carat. Today you can wear this 4-carat stunner for **only $99!**

EXCLUSIVE
FREE
Helenite Studs
-a $129 value-
with purchase of Spirit Lake Ring



Our exclusive design highlights the visually stunning stone with a concave cut set in .925 sterling silver loaded with brilliant white, lab-created Diamond*Aura*®. The classic pairing of colors in a vintage-inspired setting makes for a statement ring that's simply impossible to ignore!

Beauty from the beast. Also known as "America's Emerald," helenite is not an emerald at all, but a brighter and clearer green stone that gem cutters can facet into spectacular large carat weight jewelry. "It's just recently that luxury jewelers have fallen in love with helenite," says James Fent, GIA Graduate Gemologist. "Clear green color in a stone this size is rarely found in emeralds but helenite has come to the rescue."

Your satisfaction is 100% guaranteed. Bring home the **Spirit Lake Helenite Ring** and see for yourself. If you are not completely blown away by the exceptional beauty of this rare American stone, simply return the ring within 30 days for a full refund of your purchase price. It's that simple. But we're betting that once you slide this gorgeous green beauty on your finger, it will take a force of nature to get you two apart!

Spirit Lake Helenite Ring
Total value with FREE studs ~~$478~~*
Now, Offer Code Price Only **$99** + S&P Save $379!

1-800-333-2045

Your Offer Code: SLR632-02
You must use this insider offer code to get our special price.

Stauer®
14101 Southcross Drive W., Ste 155,
Dept. SLR632-02,
Burnsville, Minnesota 55337 www.stauer.com

ACCREDITED BUSINESS
Rating of A+

** Special price only for customers using the offer code versus the price on Stauer.com without your offer code.*

4 carat Helenite center stone • Lab-created white DiamondAura accents • .925 sterling silver setting • Whole ring sizes 5–10

Smart Luxuries—Surprising Prices™

PRODUCTS & PARTS

BY TOM COMERRO



Wiper Transmissions

THE FILLING STATION • 800-841-6622
WWW.FILLINGSTATION.COM • $295/PAIR

Passenger-car windshield-wiper transmission and link assemblies are now available for the 1937-'39 Chevrolets. Ready to install, these chromed wiper transmissions come with the linkages attached. They can also be modified to fit Buick, Oldsmobile, and Pontiac, as well as 1940 Chevrolets, by extending the length of the linkage arm. These are replacements for GM parts numbers 4073724 and 4073725 (1937), 4081915 and 4081916 (1938), and 4089606 and 4089607 (1939). Wiper transmission mounting brackets and gaskets are sold separately.



Cool Tool

PERTRONIX PERFORMANCE PRODUCTS
909-599-5955 • WWW.PERTRONIX.COM
$129.99

This new tool kit from PerTronix allows for easy and quick assembly of Delphi Weather Pack connectors. The new 220-piece crimp tool comes with two quick interchangeable dies that will allow you to crimp and seal the terminals in one operation. The carbon steel tool body is finished in corrosion-resistant black oxide, and the hardened die sets are zinc-plated chromoly. PerTronix quick-change crimping tools are adjustable, and the ratcheting action provides a precise, uniform crimp every time. A plastic storage case is included.



Kill Switch

WARLOC PERFORMANCE
800-395-0922
WWW.WARLOCPERFORMANCE.COM
$199-$259

Few car-theft deterrents work better than a kill switch. This wireless switch works by turning your car's engine off, either by cutting power to the ignition inside the distributor or cutting power to the fuel pump. Encrypted key fobs use a unique code so a thief won't be able to start the car without the key fob. The easy wireless installation requires no alteration of your dashboard, and no drill holes or permanent modifications. It will be hidden, but your car will be secure.



Sleek Bowtie Bumpers

DANCHUK MANUFACTURING INC. • 800-648-9554
WWW.DANCHUK.COM • $624.95 (FRONT); $629.95 (REAR)

"Smoothie" bumpers for 1956 Chevrolets are now in stock and ready to ship. The bumpers will give your car a subtle custom look, eliminating the bumper guards and hiding all attachment bolts. The bumpers' smooth surfaces ensure nothing gets in the way of the chrome plating, providing your car with a clean and impressive appearance. The Danchuk bumpers are said to be made of top-quality steel, so you won't have to worry about durability.



Time to Roll

WOODWARD FAB • 800-391-5419
WWW.WOODWARDFAB.COM
$239.99; $129.99 (STAND)

If you need to shape floorpans, firewalls, or truck pans, this new Super Bead Roller features the thickest frame on the market that prevents twisting while shaping. With an 18-inch throat depth, it has an 18-gauge mild steel capacity. Each comes with six sets of dies that include a shearing die, two round bead dies at 3/8- and 1/2-inch, as well as three step dies at 1/16-, 1/8-, and 1/4-inch. Also featured is an OSHA compliant gear cover guard and an adjustable T-handle to find the perfect tension required when rolling. A separate mounting stand is also available.

Precision Engineered 1:18-Scale Die Cast

1933 Pierce-Arrow Silver Arrow

Finely tooled die-cast body with "chrome" accents

High-gloss paint scheme in authentic silver, red and light green



Free-rolling red-wire rubber wheels



The unique spare tire compartment on the front left fender adds even more authenticity!



From its grille and spotlight-style headlights to its iconic hood ornament, chrome-like accents gleam throughout.

Authentic detailing of the high-performance V12 engine



Measures a stunning 11½" long!



Includes detachable base with title plaque!

One of the Rarest Autos of Our Time is Now Truly a Work of Art!

LIKE US ON

Fastest way to order: HamiltonCollection.com/33Arrow

In the midst of the Depression, young automobile designer Phil Wright was determined to find a *silver* lining. Teaming up with friends and former colleagues, he hand-built a one-of-a-kind show car that would fascinate the public and inspire hard-pressed Americans to think about a brighter tomorrow. And at the 1933 New York Auto Show, the first-ever Pierce-Arrow Silver Arrow — the epitomé of extravagance and luxury — made its debut.

Supplied by O.K. Toys and presented by The Hamilton Collection, the **"1:18-Scale 1933 Pierce-Arrow Silver Arrow"** premium die cast is engineered to precisely match the extraordinary details of the original.

Hand-finished in a stunning, high-gloss silver paint treatment, custom features include a concealed spare tire compartment ... smooth opening doors ... realistically molded and textured seating ... detailed V12 engine block ... and much more.

Satisfaction 100% guaranteed or your money back!

The **"1:18-Scale 1933 Pierce-Arrow Silver Arrow"** is available for only $149.95; payable in five easy installments of $29.99*. **Send no money now;** we'll bill only your first installment prior to shipment. Your satisfaction is unconditionally assured or your money back, so don't delay. Reply today!

Supplied by O.K. Toys, licensee Signature Models Limited. Presented by The Hamilton Collection.

MAIL TO: 09-07625-001-BI2

Presented by

The Hamilton Collection

9204 Center For The Arts Drive, Niles, Illinois 60714-1300

☐ **YES!** Please reserve the **"1:18-Scale 1933 Pierce-Arrow Silver Arrow"** die cast for me as described in this announcement.

Name____
(Please print clearly.)

Address____

City_________________________State_____Zip__________

Email (Optional)________________________________

Signature______________________________________

SEND NO MONEY NOW! **09-07625-001-E58072**

*Add a total of $21.00 for shipping and service, and sales tax; see HamiltonCollection.com. *All orders are subject to product availability and credit approval.* Allow 6 to 8 weeks after initial payment for shipment.

BY DAVID CONWILL
PHOTO COURTESY BENTLEY MOTORS

Walter Owen Bentley



HAS IT EVER PUZZLED YOU WHY JAMES Bond drove a 1930 4½-Litre Bentley in the *Casino Royale* novel but an Aston Martin DB5 in the *Goldfinger* film? Yes, it was necessary to update the 1950s-era spy novels for 1960s-era movie audiences, but the two cars still suggest that the world's best-loved fictional spy had a favorite car designer: Walter Owen Bentley, almost universally known as "W.O."

W.O. was born in London in 1888. He was one of nine children in a prosperous family. His formal education went on hiatus at the age of 16, when he left school to begin a five-year apprenticeship with the Great Northern Railway. Toward the end of this time, his interest in locomotives and railways began to wane and the internal-combustion engine caught his fancy.

Initially, this new infatuation took the form of motorcycles. W.O. raced Quadrant, Rex, and Indian motorcycles. He contested the 1909 Isle of Mann TT astride a Rex, and in 1910 he returned as a member of Indian's factory team. Around this same time, he studied engineering theory at King's College London. He also worked at the National Motor Cab Company, overseeing maintenance of the company's fleet of 250 French Unic taxis.

W.O.'s first foray into the business of automobiles came in 1912, when he and his brother, H.M. (Horace Milner), formed Bentley & Bentley, to sell French DFP automobiles. As delivered, the DFPs were not impressive performers, but ex-motorcycle racer W.O. believed competition success was integral to sales success. Supposedly inspired by his paperweight, Bentley set about improving the DFP's performance by fitting aluminum pistons and a modified camshaft. The result set several records at Brooklands in 1913 and '14.

The onset of the Great War provided Bentley's introduction to the larger world of high-performance engineering. As an officer in the Royal Naval Air Service, W.O. consulted on multiple aircraft engine projects, including the Rolls-Royce Eagle and a complete redesign of the French Clerget rotary engine that was so heavily revised it was dubbed the BR1 for "Bentley Rotary." The 150-hp BR1 served with distinction as a Sopwith Camel powerplant. A subsequent BR2 design was almost too late for wartime service but was the last rotary aircraft engine used by the British.

With the end of the war, in 1919 the two Bentley brothers formed Bentley Motors, Limited, an automobile manufacturer that was to capitalize on W.O.'s wartime record of aircraft engine design. They set up a facility at Cricklewood—a location that will forever be paired with the early years of the Bentley nameplate.

Bentley automobiles quickly earned a reputation as rugged and durable. Their under-stressed, over-built nature prompted certain rivals to compare them to trucks, but the proof was in the pudding, as they say. A privately entered Bentley took fourth place at the inaugural 24 Hours of Le Mans in 1923, and the first factory-backed entry, in 1924, took first place. A series of mishaps kept Bentley off the podium in 1925 and '26, but Bentleys won every subsequent event from 1927 to 1930.

Even while W.O. was enjoying racing success, however, his company was doing poorly. By 1924, it appeared that there might not be any money left to continue in business. Luckily, however, Bentley customers were very loyal and very rich. Woolf Barnato, heir to a large diamond fortune, purchased Bentley and retained W.O. as designer—essentially freeing him from running the business and allowing him to concentrate on engineering.

Things did not always work smoothly between W.O. and Barnato and his cadre of "Bentley Boys," who raced and drove the product. W.O.'s essential conservatism led him to design in what is often called "the aircraft method"—deciding on a power level required and sizing up the engine displacement to easily make that power. Increasingly, European designers had come to favor squeezing every bit of performance out of a given displacement—something that makes for impressive engines of doubtful longevity.

The famous "Blower Bentleys," mounting superchargers on the crank snout, were impressive looking and fast, but W.O. was vindicated when they proved to be quite fragile on the race course as compared with naturally aspirated Bentleys. Instead, W.O. preferred to continually upsize the displacement, and what started as a 3-liter, four-cylinder

engine, soon became a 4½-liter four-cylinder, and then a 6½-liter six-cylinder. Finally came the massive 8 Litre, a car that so frightened Rolls-Royce that when Bentley ran into dire financial straits a second time during the Great Depression, Rolls swept in and topped Napier's bid for the company.

In late 1931, W.O. found himself ordered by the bankruptcy court to work for Rolls-Royce until 1935. Meanwhile, Rolls liquidated almost everything at Cricklewood and moved what remained of Bentley (essentially just the name) to its premises at Derby. To add insult to injury, the company also demanded that W.O. return his personal 8 Litre Bentley, and he was without a car for the winter of 1931-'32 (on learning of this, British auto magnate W.E. Rootes arranged for W.O. to "test" a new Hillman each week until the situation was remedied).

For the next four years, W.O. was kept in a sort of internal exile at Rolls-Royce. The great designer was neither invited nor permitted to make any input into the new Bentley model. Instead, he was instructed to test-drive cars and work as a customer liaison.

Finally, in 1935, W.O. was allowed to seek his own way once again. He was invited to work at the newly reformed Lagonda company, where he headed the project that resulted in the V12 Rapide. The Second World War interrupted such frivolities as sports cars, but W.O. looked ahead and rightly predicted postwar austerity. To that end, he began developing a DOHC straight-six engine.

Lagonda found itself in a supply difficulty after the war and became part of the portfolio of tractor manufacturer David Brown & Sons. The purchase had been at least in part to obtain the services of W.O. His Lagonda 2.6-liter straight-six engine was borrowed from the eponymous Lagonda luxury car and installed under the bonnet of the Aston Martin 2-Litre Sports, yielding the new-for-1950 DB2. Versions of the Lagonda engine would power Aston Martins through 1959, and its design would influence the sixes and V-8 that replaced it.

It was around this same time that W.O. became patron of the Bentley Drivers Club. While his design career continued, most notably with contributions to the Armstrong Siddeley Sapphire, it was the Drivers Club that would provide him with lasting satisfaction from then until his death in 1971.

BY MILTON STERN

Grand Prix *Plus Petit*





WE HAD NEXT-DOOR NEIGHBORS who moved in during the late 1970s. The wife drove a beautiful 1974 Pontiac Grand Prix—dark blue with a white vinyl landau roof. In 1979, she traded it in for a new Grand Prix in white with a baby-blue vinyl landau roof and matching velour interior. Wherever that car is today, I know that indestructible velour is still beautiful.

I remember the stark difference in the two cars. While the former had more sculpted lines and a dramatic fascia with eye-catching details from any angle, the latter was blunter in its dimensions and lacked the character lines seen in profile on the Colonnade Grand Prix. Yes, I have a bias for Colonnades. Nevertheless, the newer Grand Prix was still a good-looking car.

With the end of the Colonnades, the midsize GM offerings were downsized in 1978, returning the world to normalcy after a year of practically fullsize intermediate cars. The personal luxury editions of the midsizers benefited from the resizing with tighter exterior dimensions and more useable interior and trunk space. America's darling, the Oldsmobile Cutlass Supreme, survived the most drastic of the restyles and still remained the bestseller of the bunch, while, ironically, the Cutlass sedan versions (and Buick cousins) suffered from an unpopular fastback restyle that couldn't be rectified soon enough. The Monte Carlo (see *HCC* #174) retained its ancestral flair with florid lines that gave it distinction. The most conservative, the Buick Regal, had always presented itself with smooth flanks and very attractive, formal lines, and continued with that theme. It is no wonder Buick is still with us.

The stylists of the Grand Prix, as I mentioned, took a more conservative approach. The lines were clean and uncluttered, but it was still definitely a Pontiac from its grille to its taillamps. It, like the other GM midsize models, was body-on-frame at a time when unitized construction was more the norm for smaller cars. The Grand Prix was also about 1 foot shorter, 600-700 pounds lighter, and rode a 108-inch wheelbase that was 4 inches shorter than the 1961 Pontiac Tempest.

The Buick 231-cu.in. V-6 was standard, making this Grand Prix the first not to have a V-8 as standard equipment. There were two versions of the Pontiac 301-cu.in. V-8 available, and the Chevrolet 305-cu.in. V-8 was substituted in California. A floor-shift, three-speed manual was standard with the V-6, and a three-speed Turbo Hydra-Matic optional.

A cloth or Morrokide vinyl bench seat was standard, but you could order luxurious velour for the bench or optional Strato bucket seats. There was also Viscount leather. Let me add that the dashboard in the Grand Prix was one cool affair with lots of round gauges to keep you informed at all times and put a smile on your face. As a matter of fact, the entire interior was a perfect example of sporty luxury.

For 1979, a one-year-only option was a four-speed stick mated to the 301 V-8. Apparently, 230 four-speed Grand Prixes left the factory so equipped. Imagine finding one of these! The final year of this generation no longer offered stick shifts when a new 265-cu.in. V-8 replaced the 301. And for the 1981 model year, the Grand Prix, like her siblings, was restyled with more aerodynamic lines and escaped underdog territory. These are in greater demand.

First of all, I'm a huge Pontiac fan and am sorry GM allowed this division to lose its way. I had a neighbor recently who had a late-model Bonneville. I told him not to sell it because it was now an orphan and a future classic. He traded it for a Camry because, as he told me, he always wanted a Camry. A week later, a drunk driver veered into his yard and smashed up the Camry. Hopefully, the Pontiac, wherever it is, will live on and prosper.

So, why should you want a 1978-'80 Grand Prix in your garage? It represents the next-to-last generation of what was a slowly dying breed—the affordable personal luxury car, and this one you can enter in Orphan Car events.

What's out there? Let's start with book values because everyone needs to stop watching automotive reality shows. Average retail is $4,300. Remember that number. As I write this, there are two available from one source. One is a 1978 model for $12,000 that was completely restored and showing 58,000 miles. There are the arguments that you could spend that much making any regularly used car presentable and mechanically sound. There is another 1978 GP for $25,000, boasting original condition and 130,000 miles. I have no comment.

With more research, I found a presentable 1980 model for $2,995. Unfortunately, it was missing all the neoprene plastic filler panels between the bumpers and the body front and rear. Does anyone reproduce that? The rest of the car was in good condition with those great Pontiac honeycomb wheels.

The winner was a 1978 model for $2,000, a two-owner with 58,000 miles on it. There was a dent in the bumper, but it looked fixable.

So, they are out there. Pontiac built excitement, and you can bring excitement to the next cruise-in when you pull up in a 1978-'80 Pontiac Grand Prix.



1964 STATION WAGON

The Dart Chronicles

3.7 million Darts built over 14 model years... how did Dodge get it so right?

BY JEFF KOCH • PHOTOGRAPHY COURTESY OF THE HEMMINGS STAFF AND CHRYSLER CORPORATION

Dodge's A-body Dart managed to come full circle in its decade-and-a-half of production. It started and ended as economical transportation, but in the middle, there was a diversionary swing out into the world of high-performance; it was this time frame that marked Dart's sales peak.

The foundation of the A-body Dart originated in 1961, with the Dodge Lancer. Launched one year after the all-new unit-body 1960 Valiant, Lancer lasted just two years. With sales roughly half of the Valiant in its two seasons, it's easy to see why its run was truncated. The reasons why the Lancer didn't resonate were many, such as the translation of Virgil Exner's wild style onto a smaller chassis, the lack of differentiation between Lancer and Valiant, and the idea of the more-upscale Dodge seemingly at odds with the economical message of a compact model. What cannot be argued is that Lancer's two seasons combined equaled only about 139,000 units, which could not match the early Valiant's poorest single season of 143,000 examples in 1961.

Dodge went in a new direction for 1963. The wheelbase was stretched 5 inches, to 111 inches, making its A-body a "senior compact," something that Dodge was keen to point out in all of its advertising. A completely new Exner-penned body, free of the previous generation's excesses, was in keeping with the style of the time: a design that suggested kinship with the Chrysler Turbine, with clean flanks and jet-exhaust taillamps. Dodge christened the revised A-body "Dart," a name Dodge had used since 1960 on a variety of smaller fullsize models.

Three trim levels were available—170, 270, and GT, which added bucket seats and special trim. A convertible model was available exclusively in GT trim. A four-door station wagon was also offered. All 1963 Darts were powered by Chrysler's Slant-Six engine: the 101-hp 170-cu.in. version was standard in the low-line 170 model, and the 145-hp 225-cu.in. version standard in all other Darts. An aluminum block was optional, but rarely ordered. Transmission was a choice of three-speed manual, or the push-button TorqueFlite 904 three-speed automatic. America resoundingly liked the change. Dart sales shot up to nearly 154,000 units in 1963, a 139 percent increase over the 1962 Lancer.

Predictably, 1964 didn't see a whole lot of formula tweaking: The convertible was now available in mid-grade 270 trim,

and the usual paint-and-trim shuffling took place. The big news for the Dart, halfway through the 1964 model year, was the introduction of a new 273-cubic-inch V-8. The new LA-series (or "Light A") was based on the original A-series Chrysler V-8s. The previous V-8's polyspherical cylinder heads were ditched in favor of cylinder heads with a wedge-type combustion chamber. To cut weight, cost, and size, Chrysler's foundry utilized a new coring process to allow thinner block walls, making the block 50 pounds lighter while maintaining durability. It was cheaper and quicker to build, too. What's more, the LA-series engines were rated at a healthy 180 hp with a two-barrel carburetor. As a result, total Dart sales approached 194,000 units for 1964, a year of moderate growth throughout the industry, suggesting Dodge's compact was no flash in the pan.

Dodge gave the gentlest of facelifts to the 1965 Dart, as much to bring it into line with the rest of the company's conservatively styled lineup as it was to rid it of as much of the dismissed Exner's stylistic excesses, such as asymmetrical instrument cluster and mini jet-exhaust taillamps. The hood changed, as did the grille and much of the trim, but none of the other metal stampings did. The pushbutton transmission controls finally disappeared, replaced by a standard lever on the right side of the steering column.

Below the hood, the V-8 received an optional four-barrel carburetor, a 235-hp power rating, and a whole new attitude. While Plymouth had the sporty Barracuda, Dodge had no such model to join the pony car ranks. The age of muscle had arrived, and power was in. So Dodge adopted the engine and made the Dart GT worthy of the GT name. Known as "Charger 273" in Dodges, it sported 10.5 compression, a 600-cfm Carter AFB four-barrel carburetor, and a .425/.425-inch-lift camshaft with 248 degrees duration. It cost $99.40 on the option sheet.

Really sporting drivers could choose the new Chrysler-built, Hurst-shifted A833 four-speed transmission, which was designed to take the brutality of larger-displacement engines. Sure Grip limited-slip differential also became available. The 9-inch drum brakes all around were upgraded to 10-inch drums in front. There was also a special-edition Dart in 1965, called "Dart Charger," to highlight the 235-hp V-8 engine within (as well as to pin the Charger name to a Dodge product, which would come in handy a year hence). All were painted yellow, received 13-inch Cragar mag wheels, and sported a special crossed-flags emblem on the wheel centers, front fenders, and gas cap. Dart sales gained another 5 percent, pushing production to 206,700 units for the model year. What's more, Dart beat Valiant in the intramural Mopar A-body sales race for the first time.

Styling was tweaked again for 1966, with new front and rear treatments. The low-line "170" nameplate was retired; the new base model was simply called "Dart." The optional four-barrel 273-cu.in. V-8 received a higher-lift camshaft, a 700-cfm carburetor, and a 275-hp power rating. Sales dropped sharply, more than 45 percent year to year, and a number that would have alarmed Dodge much more had it not been prepared.

Dart was in for a redesign for the 1967 model year. Crisp new styling with minimal adornment, wide C-pillars, and concave rear glass made for a fresh look. Two-door sedan and hardtops, four-door sedans, and convertibles were available, but the slow-selling wagon was cancelled. Beyond the style, some engineering forethought went into the new Dart as well. A wider front track, redesigned K-member, and wider-spaced frame rails conspired to allow big-block Mopar power into the compact Dart's engine bay; even so, Dodge kept the 275-hp, 273-cu.in. small-block as the Dart's top engine. Dual-circuit brakes became standard, and at the very end of the year, Dodge installed the 280-hp, 383-cu.in., 10:1 compression-ratio big-block V-8 that powered Mopar's big-car lineup. America liked Dodge's new Dart, and as a result production rebounded to 154,500 units, a near-37-percent gain over 1966's tepid sales figures.

If 1967 was the year that the Dart's body and chassis received attention, then 1968 was the year that things under the hood heated up. For plebeian models, the standard 170-cu.in. Slant Six now offered 125 hp, and the larger 225-cu.in. Slant Six now generated 145 hp. The 190-hp, two-barrel, 273-cu.in. V-8 remained, but a new 230-hp, 318-cu.in. small-block arrived; it retained the 273's 3.31-inch stroke, but the bore was enlarged from 3.63 to 3.91 inches. The four-barrel, 300-hp, 383-cu.in. V-8 had wider availability. But for 1968, the hottest factory Darts were badged "GTS." Two new performance options were available: a new LA-based 340-cu.in. V-8 putting out the same 275 advertised horsepower as the four-barrel 273-cu.in. engine it replaced. There was also the hand-built, race-only Hemi-powered Dart; delivered to customers in primer. Just 80 were built.



1966 GT



1967 GT SPORT

New federal regulations for 1968 demanded a number of changes, including a collapsible steering column, front and rear glass gaskets and trim-lock strips, side marker lamps, shoulder harnesses, dash padding, matte-finished windscreen wiper arms, and Chrysler's "Clean Air Package" emission control system. Dart sales climbed again, to nearly 172,000—up more than 11 percent from the previous season.

For 1969, the entry-level Dart two-door sedan was dropped. From that point on, all two-door Darts were hardtops, and the new base model was branded "Swinger." Dodge used its new Swinger as the basis for a decontented performance model, the Dart Swinger 340. It had all of the performance goodies the GTS had including the 340-cu.in. V-8, dual exhaust, Rallye suspension, automatic or Hurst-shifted four-speed, 3.55:1 or 3.91:1 rear gear ratios, performance hood, its own "bumblebee" tail stripe, carpet, and a $2,836 price tag—about $400 less than a comparable GT model.

Then there was the M-code GTS. The 440-powered 1969 Dodge Dart GTS was essentially a homologation special, built so Dodge could lay waste to the NHRA's Super Stock classes. Mr. Norm pioneered the fit in the 1968 Dart; Dodge liked it so much that it co-opted the idea for the 1969 model year. The 440 was the same 375-hp RB big-block V-8 that had been the scourge of the drag strip since its launch in 1967; it was widely considered a rival for Mopar's own Hemi in those days. A special K-member, new engine mounts, a couple of block modifications to accept the new mounts, plus new exhaust manifolds, oil pan, and heat shielding made up the conversion. A total of 640 M-code Darts


1968 GTS



1971 SWINGER

were built, all dealer-ordered. Overall Dart sales reached nearly 198,000 units, a 15-percent gain year to year.

The dawn of a new decade saw Dart with new front and rear treatments, the rear bringing taillamps into the bumper itself. Fourteen-inch wheels became standard, and part-throttle downshift was added to automatic-equipped V-8s. The engine lineup was simplified: a new, larger 198-cu.in. Slant Six replaced the 170-cu.in. version, but still made the same 125 horsepower. The 225-cu.in. Slant Six made 145 hp, while the 273 V-8 was no longer available, leaving the 230-hp 318 as the base V-8. The 275-hp 340-cu.in. V-8 was still available in the Swinger 340, but all of the big-block options disappeared. Why? The new E-body Challenger was the hot car in the Dodge family now, being the pony car that Dodge always wanted but never had. Yet Dart sales broke the 200,000 barrier for the first time ever in 1970.

But something else was afoot. For 1970, Plymouth pulled off possibly the most cost-effective restyle in history. With just $15 million budgeted for tweaking the Valiant line, the division created an entirely new two-door fastback body—the Duster. Valiant itself was now just a four-door sedan, but the Duster was launched mid-1970 as an ersatz A-body Barracuda replacement, sharing a new 108-inch wheelbase. Duster was a sensation, largely responsible for Valiant's 150-percent sales rise for 1970 and vaulting Mopar's bargain-basement division to third in the overall sales charts. Dodge wanted in.

For the 1971 model year, Dodge received the Demon—a Duster in Dart trim. It shared the Valiant/Duster's 108-inch wheelbase as well as its fastback body. It also received all of the



1972 DEMON 340



1975 SPECIAL EDITION

available options on the Dart order sheet, from the 198-cu.in. Slant Six to the 275-hp 340-cu.in. V-8. The Swinger 340 was gone, replaced by the Demon 340. The division remained solidly in seventh place for the year, with sales up 2.5 percent over 1970. Yet Dart burst forth again, with more than a quarter-million sold, thanks in no small part to the extra 80,000 Demons that left dealer lots.

There were minimal changes for the 1972 season, which included a new grille, revised instrument panel, and a flat-folding front passenger seat. The Dodge Dart Custom, introduced for the 1969 model year, was now offered only as a four-door sedan. The Custom offered slightly more upscale trim and upholstery, predicting the move toward personal luxury vehicles just a few years hence. More than 100,000 Dart Customs were sold for the year, thus pushing overall Dart sales up 5 percent over the previous year to more than 263,000 units despite falling Demon sales.

Dart greeted 1973 with a new face: a gently peaked front end and a large, federally mandated front bumper adding 4 inches of length ahead of the front wheels. Single-piston front disc brakes replaced the four-piston calipers previously offered, electronic ignition was now standard, and starter motors cranked faster. The heavy-duty rear axle now employed an 8¼-inch ring-and-pinion, rather than the previous 8¾-inch unit. Religious groups convinced Dodge to change the name of the Demon, which was now known as the Dart Sport. The Dart Sport also received a new taillamp treatment. Horsepower figures, following the industry-wide gross-to-net changeover, were no longer advertised. Dart sales continued to expand: a near-10-percent sales gain saw more than 288,000 Darts roll off the assembly line for 1973. This was Dart's best sales year ever.

For 1974, Dodge gave Dart a 5-mph-spec rear bumper to match the front, and the taillamps moved from the bumper to the rear panel. Shoulder and lap belts were combined into a single three-point system that Chrysler called "Unibelt." The high-revving 340-cu.in. performance engine was gone; in its place was a 360-cu.in. V-8, rated at 245 horsepower. A Caravan Tan desert-theme filled a limited number of Dart Sports with earth tones inside and out. The new Dart Special Edition, available as a two-door hardtop or a four-door sedan, arrived mid-1974 as a high-end luxury special. It came standard with TorqueFlite transmission, front disc brakes, power steering, vinyl top, velour-covered high-back bucket seats with armrest, deluxe wheel covers, woodgrain interior trim, a stand-up hood ornament, plush carpeting, a carpeted trunk, and the Quiet Car package. For the first time in recent memory, Dart sales dropped: 10 percent year to year, with nearly 260,000 built.

The 1975 models were largely carryovers, save for minor changes to satisfy federal regulations and some gear-ratio shuffling to increase fuel economy. The 198-cu.in. Slant Six finally bit the dust, the larger 225-cu.in. Slant Six was now the base engine, and a new four-speed manual transmission with overdrive became available. A surf-themed Dart Sport Special, the "Hang 10," appeared featuring a sunroof and a folding rear seat that allowed owners to fit a surfboard in through the trunk. The Hang 10 was available only in white, with orange carpeting inside and red-and-blue stripes outside. Sales plummeted to 171,000 Darts for the year—a 34-percent drop over 1974.

Once the highly touted Dodge Aspen rolled into showrooms in the autumn of 1975, Dart's days were numbered. Front disc brakes finally became standard equipment, and parking lamps switched from clear to amber. A Spirit of '76 edition had red-and-blue stripes on a white Dart Sport. The "Dart Lite" combined the 225-cu.in. Slant Six (with aluminum intake manifold), available overdrive manual transmission, and 2.94 rear gearing; an aluminum hood and bumper brackets meant that the Dart Lite weighed 150 pounds less than other Dart Sport models, and with overdrive, it was rated at 36 highway mpg. The 360-cu.in. V-8 remained available, but there was no longer a Dart Sport 360 model. A police package, code "A38," offered heavy-duty suspension with front and rear anti-roll bars. Dodge sales rebounded to 353,000 units for 1976, up almost 15 percent from the year before but, with the Aspen on board, barely 53,000 Darts were built for the year.

The Dodge Dart was one of those cars that, over the course of its production, endeavored to be all things to all people—and actually managed to pull it off. With 3.7-million A-body Darts sold stateside in 14 years, can you argue that it wasn't?


GAL 328

Sibling Rivalry

*Two A-body convertibles—
a Slant Six 1963 Dodge Dart GT and a
V-8 1965 Plymouth Valiant Signet 200—
weigh in on the benefits of shared components*

WORDS AND PHOTOGRAPHY BY JEFF KOCH





1963 DODGE **DART GT**

BODY STYLE:	TWO-DOOR, FOUR-SEAT CONV.
ENGINE TYPE:	OHV SLANT SIX
DISPLACEMENT:	225-CU.IN.
HORSEPOWER:	145 @ 4,000 RPM
FUEL SYSTEM:	SINGLE ONE-BARREL CARB.
TRANSMISSION:	CHRYSLER TORQUEFLITE 904 THREE-SPEED AUTOMATIC
SHIPPING WEIGHT:	2,740 LB
PRODUCTION:	34,300*
BASE PRICE:	$2,512

** ROUNDED TO THE NEAREST 100 UNITS*

"Straight-Line Design" was the marketing tag for Dodge's clean new "senior compact" Dart for 1963.

Padded instrument panel and exclusive trim and bucket seats were about all a Dart needed to earn its GT status.



Siblings. Created from the same genetic soup, a billion polynucleotide variables along the way mean that two people from the same parents can be wildly different. The same phenomenon applies to automobiles, too.

Examine our sample Mopar pair: a 1963 Dodge Dart and a 1965 Plymouth Valiant. They rolled out of Highland Park within two years of each other. You can tell they're related, but they're clearly not the same. Both are based on Chrysler's compact 106.5-inch-wheelbase A-body chassis that launched under the Valiant in 1960; the all-new Valiant was a major player in Detroit's compact-car revolution of 1960. Dodge's 1961 Lancer, a badge-engineered Valiant, got lost in the shuffle, so for 1963 Dodge and Plymouth worked to differentiate themselves. Dodge's wheelbase grew to 111 inches, in keeping with the brand's more upscale vibe. Styling was completely different, and the result was named "Dart." But the stuff underneath, the greasy bits the world doesn't see, were all the same.

Parents—good parents, anyway—want their kids to be happy and successful. The A-body twins achieved that success, with 3.7 million sold from 1960-'76, inclusive. When our feature cars were built, Valiant was already selling around 200,000 units a year, and Dart was off to a roaring start in 1963, with sales up 150 percent over 1962.

Despite the Dart's 4.5-inch-longer wheelbase, contemporary road tests suggest that there is almost



no weight difference between it and the Valiant. The Plymouth's beefier driveline and the Dodge's more generous proportions cancel each other out on the scales. Both use the A904 TorqueFlite automatic transmission and an open 2.93-geared, 7¼-inch ring-and-pinion rear axle. Both are convertibles, and both have optional heaters and radios. And they're both outliers of a sort: Dodge was supposed to be the premium brand, Plymouth the economy champion. Yet our red Dart, a high-zoot '63 GT with power steering and a power convertible top, comes with the economy-flavored 145-hp straight-six. The Valiant, a mid-grade 200 model sporting AM/FM radio and deluxe wheel covers, features the 180-hp, 273-cu.in. V-8, and manual steering.

The A-bodies share genetic makeup, but that does not make them the same. Likewise, their owners. Aaron and Paula Kahlenberg are brother and sister; Aaron is 18 months older than Paula. They share genetic makeup, but Aaron and Paula are not the same. Both have owned their A-bodies since their teenage years. Paula's 1963 Dart GT was a long restoration project, while Aaron's Valiant 200 was his first car, purchased in the early '80s when he turned 16. They graciously let us go for a drive around Granada Hills, California.

Chrysler's Slant Six, as seen in our Dart, was state of the art for American compacts when it debuted in the fall of 1959. The block leaned 30 degrees toward the passenger side, which allowed lower hood lines, less-compromised intake and exhaust manifolds despite intake and exhaust ports residing on the same side of the head, and other packaging benefits. Cast in iron or softer (and rarer) aluminum, the deep-skirt block is highly rigid. The crankshaft turns on just four main bearings, but they share dimensions with the high-performance Hemi. A forged-steel crankshaft, low 8.4:1 compression ratio, and tall-skirt pistons means that the Slant Six was overbuilt and under stressed; so grew the reputation of the Slant Six as being unkillable.

A small V-8 launched in the Dart and Valiant as an option halfway through the 1964 model year. Based on the A-series V-8 (aka the "318 Poly"), which itself had its bones with the early Hemi, the new LA-series (or "Light A") was a significant upgrade. A new block-coring process allowed thinner block walls, making the block 50 pounds lighter while maintaining durability. The 318 engine's complicated cylinder heads were discarded in favor of clean-sheet-design cylinder heads with wedge-shaped combustion chambers. A low-profile single-plane intake manifold allowed ample room for a two-barrel carburetor and air cleaner under the hood of a compact car. The LA V-8 was also



Chrysler's "Leaning Tower of Power," the bulletproof Slant Six, made 145 hp. The 30-degree angle of the cylinders allowed it to fit under Dart's low hood line.



Reverse lamps blend nicely into the trunk trim. Vestigial baby fins and jet-look exhaust bring visual interest.



1965 PLYMOUTH **VALIANT 200**

BODY STYLE:	TWO-DOOR, FOUR-SEAT CONV.
ENGINE TYPE:	OHV V-8
DISPLACEMENT:	273-CU. IN.
HORSEPOWER:	180 @ 3,400
FUEL SYSTEM:	SINGLE TWO-BARREL CARB.
TRANSMISSION:	CHRYSLER TORQUEFLITE 904 THREE-SPEED AUTOMATIC
SHIPPING WEIGHT:	2,647 LB
PRODUCTION:	2,769
BASE PRICE:	$2,437

A gentle "V" shape of the protruding grille, echoed by a colorful triangular badge, all suggest the Valiant name.

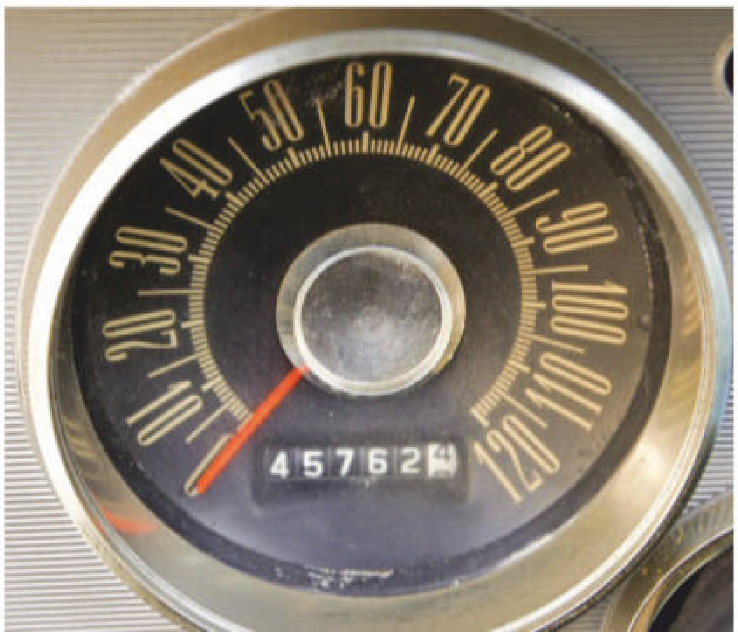
Bench-seat interior features a newly styled instrument panel with a traditional column-mounted automatic shifter, and a 120 mph speedometer.

cheaper and quicker to build.

Looking strictly at the power numbers, on paper, you almost wonder why Chrysler bothered. The 225-cu.in. Slant Six made 145 horsepower and a respectable 215 lb-ft of torque at a low 2,400 rpm, while the V-8's numbers looked only incrementally better: 180 hp and 260 lb-ft of torque at 1,600 rpm. Surely a bigger carburetor and a higher-lift camshaft could get the Six to approach the V-8's power and torque figures. Would a drive show us the difference?

As if to underscore this, few changes were made to the A-body chassis when the 273-cu.in. V-8 arrived. (If anything, the new engine accommodated the chassis: A relief to clear the A-body's steering gear was cast into the block.) Front torsion bars remained the same .90-inch-diameter, but the rear springs increased from 85 to 110 pounds per inch. The V-8's mass resided further back in the chassis, and stiffer springs could also absorb the V-8's quicker acceleration (and the accompanying more dramatic weight transfer). The 273-powered cars also received wider stock tires—7.00-13 tubeless rayon tires, rather than the six-cylinder's 6.50-13-sized tires, accompanied by slightly stouter shock absorbers. Other crucial items, like 9-inch brakes and 13-inch steel wheels, remained the same between six- and eight-cylinder models in this era.





Dodge's instrument panel is far fancier: the asymmetric layout, the extra brightwork, the pushbutton shifter at your left hand. It's dazzling. The Valiant, two years newer, feels plainer, sparser, more conventional. Both offer a surprising amount of information for a compact car of the era: not just a speedometer and fuel gauge, but also engine temperature and alternator charging. The Valiant's 4.5 inches of reduced wheelbase must be hidden behind the driver's seat, because seating position in both cars felt identical—no sitting too close to the steering wheel. The bucket seats in Paula's Dart—standard in the GT—are really big, flat, wide buckets equating to 40 percent of a bench seat. Functionally, they are no different than the bench that straddles the passenger compartment of Aaron's Valiant. Luckily, you sink down enough into each of them that the enormous steering wheel doesn't have to graze the tops of your legs.

The typical Mopar starter, exercising its voice over the cranking engine in both cases, whirs up then quickly fades. The Slant Six's steady thrum, eager and determined, makes itself known more readily than the Valiant V-8's simmer, noticeably deeper than the Dart's six-cylinder but no less smooth. There's power in the Plymouth, you can sense it even without moving, but it isn't showy about it. The Dart wants to get going; the Valiant is content to sit back (for the moment) to see how things play out. The pushbutton shifter was employed through 1964, so in the '63 Dart you lift the chrome "PARK" lever, select "D" from the shifter at the left of the instrument cluster, and go. The 1965 Valiant uses the same cable-actuated three-speed A904 automatic transmission as the Dart, but a standard column-shift was introduced for 1965.

Motor Trend drove a pair of automatic A-body Dart hardtops with 2.93 gearing in contemporaneous testing: one sported the 225-cu.in. Six, while the other used the 273-cu.in. V-8. The Slant Six hit 60 mph in 14.7 seconds and finished the quarter-mile in exactly 20 seconds at 69 mph. The V-8 reached 60 mph in 11.3 seconds—nearly 3.5 seconds quicker than the Six—and tripped the beams in 18.1 seconds at 76 mph. In practice, the Slant Six isn't going to win any speed contests, but it won't leave you wanting either—it's smooth with a useful amount of torque in the right place. It will get the job done at highway speeds, but it's still an economy-car engine pushing a ton and a half of steel, rubber and glass around. Though easily done, you're not compelled to make an impromptu blast to Vegas with the Slant Six.

The 273-cu.in. V-8 has transformative properties beyond mere numbers on a page, offering capabili-



The 180-hp, 273-cu.in., two-barrel "LA" V-8 offered a significant power upgrade over the Slant Six engine.



Valiant's chamfered rear corners look clean and modern; lack of bright trim helps. Panel shape behind the rear wheels helps the bumpers blend in.

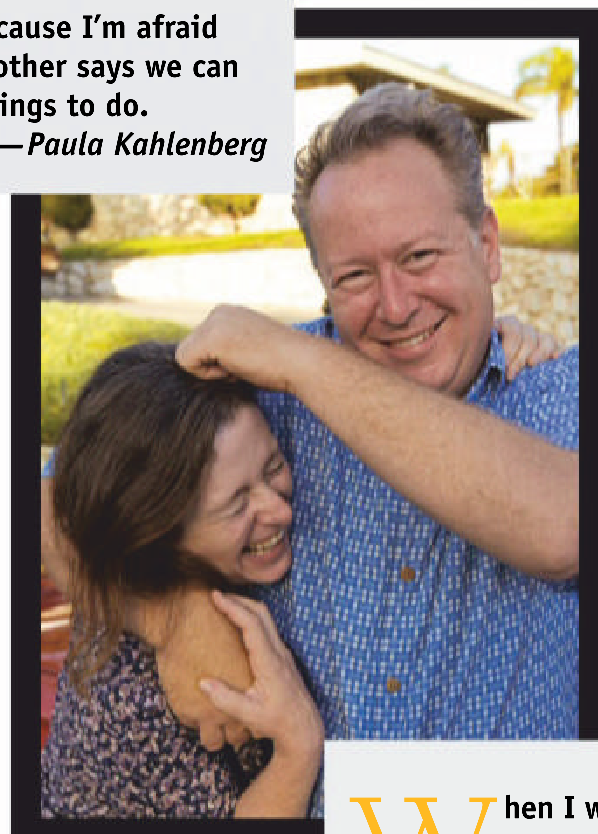
owner's view



When I was 10, my dad's best friend had a red 1964 Dodge Dart convertible, and I fell in love with it. When I got closer to driving age, a 1963 Dart called my name. My dad originally intended to give one to me for my 16th birthday but couldn't find any available for sale. When he did finally find one, it was basically a shell, and he promised to fix it up for my high school graduation. I jokingly said, "high school graduation? It'll take you 10 years!" And it did. It was finally finished when I was 26.

I love the way it looks, and the looks I get when driving it. But I don't drive it often enough. It's been just once a month, or more likely every other month, but I intend to do something about that. If I could change one thing about it, it would be the brakes. I miss power brakes. I swear it makes me feel like an old lady when I drive it because I'm afraid I won't be able to stop fast enough. My brother says we can improve them, and that is on the list of things to do.

—Paula Kahlenberg



ties beyond mere quickness—it makes the Valiant feel like a bigger car. Road test charts don't quite prepare you for the seat-of-the-pants difference between Six and Eight. A larger car often feels calmer on the open roads—more planted, less stressed, not working as hard. This is what the V-8 has done for the A-body. More power and a calmer demeanor allows midsized-car poise—and a driving experience that manages to be relaxed and invigorating at the same time. Acceleration is effortless; compared to the Six, you feel like you're strapped to a rocket. Two-hundred-and-sixty pound-feet of torque hardly threatens to pull the world off its axis, but it comes in at just 1,600 rpm—barely off idle. The effect is dramatic.

We often lament the numbness of Chrysler's power steering setup, but having driven A-bodies back-to-back with and without power assist, we're inclined to say that each of these cars was equipped correctly for its engines. The Slant Six Dart's easy-spin tiller made scooting around in suburban traffic a pleasure. A big steering wheel, a tight system and small movements at the wheel make for a terrific drive—you're not sawing away, over (or under) compensating. It's an ideal combination for around-town driving. Heavier manual steering like the V-8 Valiant's is a chore in town, with lightning-quick hand-over-hand action needed. On the open road, however, the manual steering offers more feel through the wheel, more driver interest, and, thanks to the slower steering gear, slower responses at speed. This plays well to the strengths of the V-8 under the Plymouth's hood.

The Valiant is at stock ride height, while lowering the torsion bars at the front of the Dart gives it just the slightest hint of rake. But even on 80-series whitewall tires, lowering the front suspension helps inject some around-town feel into the chassis, and the car doesn't feel floaty at speed. The trade-off is that the gentlest speed bumps require you to nearly stop before you crawl over them. The Valiant's suspension just felt softer; perhaps a few more miles in the Dart will loosen things up a bit.

And speaking of things loosening up, we were impressed by how together everything felt. Experience tells us that a unit-body convertible is going to flex like a wet sponge once you start moving—plenty of telltale creaking and groaning from the structure in places you'll never find or stop it. (I once owned a Dart that more or less combined these two feature cars into one—a red 1964 GT convertible with the 180-hp V-8—and it sighed every time I looked at it; even after sub-frame connectors were installed, mystery creaks stayed with it.) Now, Paula's Dart had only traveled 600 miles since its restoration at the time of our photo shoot, so it should have felt factory fresh. But the Valiant was a largely original car, half-a-century old, and it manages to feel fresh and tight also.

In truth, if you put the top down, it's going to hide a multitude of sins. The wind in your hair, the sun on the back of your neck, it's enough to make you forget that you're running some pretty dire manually activated 9-inch drum brakes all around. Although, if you're okay with only a piece of cloth over your head while you're driving, so-so brakes likely won't be much of an issue.

Chrysler's A-body siblings are the same, yet different—like siblings should be. They're both fun, in their way. A Slant Six convertible is great fun around town: It's très chic, that engine is as close to bullet-proof as Detroit has ever built, you'll be a hit at the local Friday-night car show, and everyone will rush up to tell you how their Aunt Velma had one just like it, except it was brown, and a four-door.

With V-8 power under the hood, you're going to want to open it up and roll up the miles till the tank runs dry, pulling away from everyone who wants to tell you about one that was exactly like this.

See? They're exactly alike. And they aren't at all.

owner's view

When I was 15, my dad had a 1966 Barracuda. It was a good size for a new driver, so I looked for an A-body for sale near me. When I found this '65 Valiant 200, it was cute, looked and drove like brand new, and had just 16,198 miles. Everything clicked. It was a perfect first car—and it was just a used car in 1983.

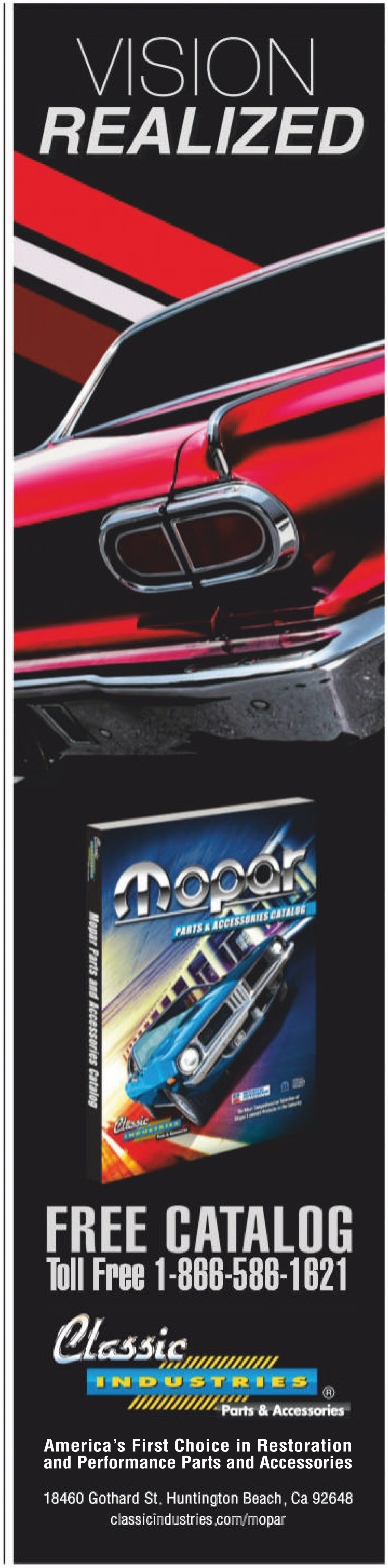
I put 14,000 miles on it the first year I had it, then I was clipped at a red light. The accident saved the car; I turned it from my daily-driver into my collector. With my insurance money we took it all apart, straightened the rear quarter, and repainted the whole car. We only replaced some soft parts like the carpet, top, and seat covers. It's been unbelievably reliable. It has just over 45,000 miles now. If I had to change anything, I'd probably put power steering in it. Second choice is installing a power top; the manual top is a little finicky.

I call it my favorite pair of old shoes. It fits my personality, and it's a part of my life and history.

—Aaron Kahlenberg







Super Driving

Hudsons like this 1947 Super Six were for those who liked performance

BY DAVID CONWILL • PHOTOGRAPHY BY DAVID LaCHANCE



While no formal efforts had been expended on auto design during the Second World War, Hudson stylist Frank Spring and chief engineer Millard Toncray had collaborated on some sketches during the war years, so Hudson was aiming for a new model (the vaunted Step-Down) in 1948. That meant that 1947's styling was











The 18-inch wheel with horn ring was standard on Commodores, but an optional extra on Supers. The glovebox door incorporates both warning lamps and a mechanical clock. The heater was sourced and installed by the owner. Seatbelts are not original but a sensible addition.





almost unchanged from 1946 and very little changed from 1941 or even 1940 (no panels interchanged, but the overall look was clearly an evolution—featuring Hudson's signature width and airy greenhouse). Possibly the most notable tweak for 1947 was the introduction of a driver's-side exterior door lock, a remarkably prescient feature for the suburban postwar world where parking lots came to far outnumber parallel parking spaces.

Buyers in 1947 had their choice of four models: Super Six, Super Eight, Commodore Six, and Commodore Eight. All rode the same 121-inch wheelbase, though Commodores received 6.50-15 tires rather than the 6.00-16 tires that were standard equipment on the Supers. All four models were also the same 207 3/8-inch overall length .

Super Sixes were available as four-door sedans, Broughams, Club Coupes, three-passenger Coupes, and Convertible Broughams. Super Eights and Commodore Sixes came only as four-door sedans and Club Coupes. Commodore Eights could be had as four-door sedans, Club Coupes, and Convertible Broughams.

The difference between the Super and Commodore lines was a matter of luxury. Standard equipment on Supers included diagonal-check boucle upholstery, a single sun visor, a wind-up clock, woodgrain window garnish moldings, black-rubber flooring, a 17-inch steering wheel, and latched vent windows.

On the Commodore came herringbone-weave upholstery, foam seat cushions, a rear center armrest, dual sun visors, an electric clock, a cigar lighter, chrome window garnish moldings, an instrument-dial dimmer, carpet-inset rubber flooring, an 18-inch deluxe steering wheel with a horn ring, crank-out vent windows, and more. Many standard Commodore features could be had as extra-cost options on the Supers.

Whether a Super or a Commodore, however, Sixes received the latest, and last, iteration of Hudson's old splash-oiled straight-six engine: a 212-cu.in. flathead making 102 hp at 4,000 rpm. While this engine pales in comparison to the 121-hp, 262-cu.in.



Big Six that would arrive for the 1948 model year, it was a good performer for its time. Consider that the comparably priced 1947 Buick Super ($1,611 for the two-door Sedanet versus $1,704 for our feature Brougham) only wrung 110 hp out of its 248-cu.in. straight-eight, and the Buick weighed 615 pounds more. It's easy to see how Hudson performance was well regarded in this era.

Transmission design was another area where Hudson engineering was well regarded. The company had introduced its Electric Hand pre-selector gearbox in the mid-1930s and later a vacuum clutch. Combined together, in 1942, as the Drive-Master system, it provided the closest thing to fully automatic shifting outside of GM's ascendant Hydra-Matic. More-conventional buyers could still opt for fully manual shifting with a three-speed on the column. Overdrive was also available, for the thrifty or sporting.

When Richard Low was a child living on a coffee plantation in British Tanganyika, present-day Tanzania, his father owned a "box body" Ford V-8. At the beginning of World War II, both Richard's father and the Ford were called to the colors. Richard's father returned to service in the Royal Navy, from which he returned unscathed, and the Ford was requisitioned by the local government, from which it did not.

Oh, the Ford returned alright, but somewhere along the line, while under the control of an Italian prisoner of war, it was in a wreck. The government rebuilt the car and returned it but, Richard recalls, "it was never quite the same."

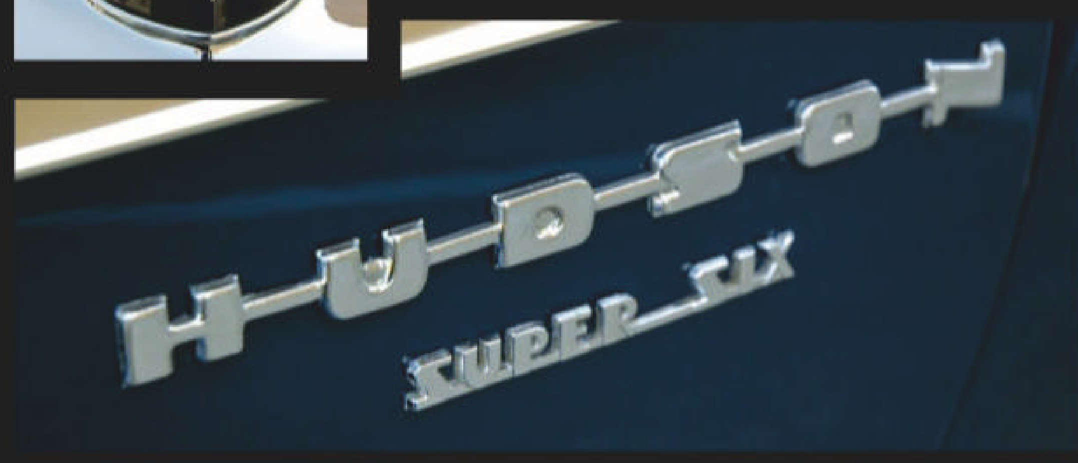
In the meantime, the Lows' wealthy neighbor, Mr. Patel, was experiencing some dissatisfaction with his own automotive situation. He had acquired a South African-built 1947 Hudson Commodore Six, specially outfitted for the rugged local conditions of colonial Africa with double shock absorbers and oversized tires. Unfortunately, Mrs. Patel found the heavy-duty trimmings to be a bit too rough-riding for her liking. It was not long before the Patels' car became the Lows'.

Over 50 years later, young Richard was now retired and





"Dual carburetor" on Hudson engines in 1947 meant a two-barrel (most sixes used a single-barrel), not two carbs. A screened cowl vent provides welcome ventilation without the risk of insectile visitors. The hood ornament and metal badging are 1947-only styling refinements—1946 nosepieces were smaller and the nameplates plastic.





I f you're into 1930s and '40s cars, Hudson was a technical leader. Hudsons of that era drove pretty well. It had overdrive, which is good for the highway. I really had very little trouble with it and enjoyed driving and maintaining it. Parts are relatively easy to obtain, and we have a great club which provides support and advice. Joining the appropriate car club is invaluable for advice and parts—and fun! I remember when I drove onto the field for the Hilton Head Concours, the lady in the registration tent said: "Park your trailer over there," and I said "Trailer? This car's never been on a trailer!" It was a very adequate car. Of course, driving at 60 mph just about everything passed me—but I got used to that, too.

living in the Atlanta, Georgia, area. Inspired by his parents' Commodore, he sought out a mid-'40s Hudson. He happened across an ad for the car you see here—and it was local. He bought it the day after Thanksgiving 2000.

Although it had already been completely and beautifully restored by Hudson expert Allen Saffrahn of Maricopa, Arizona (see *HCC* #49), an extended period of inactivity as part of a museum collection in Florida had made it difficult to start. Richard resolved that with a thorough cleaning of all the electrical contacts and grounds.

From then on, Richard drove the wheels off his Super Six. He's never owned a trailer, but that hasn't stopped him from driving it as far as Auburn, Indiana, for the Hudson-Essex-Terraplane Club national meet—over 650 miles away. He even drove it to the Hilton Head Concours d'Elegance, where he had been invited to display the car. After all, he says, "They're meant for driving."

Only once did the car require hauling home. Richard admits, it was a minor carburetor problem that he probably could have fixed on the side of the road, but the temptation of a free AAA tow back to his workshop was just too much.

As a driver, Richard says the car really had no vices aside from maintaining high speeds for long periods. "It would cruise all day at 60 mph, but if you went much higher than that, it started to heat up a bit. It was just fine at 60." The overdrive transmission means it isn't working too hard at highway speeds, despite 4.56 gears. A good thing, Richard recalls, since "Living in Atlanta, if you want to go anywhere, you have to go on the highway—so I did quite a lot of highway driving."

While, thanks to the Hudson's upright styling, there is certainly some wind noise, and "when those 18-wheelers passed you, you felt it—it would knock you off course. But I got used to that and knew when to compensate when something passed me." Overall, though, things were quiet and serene in the passenger compartment. The ride was reportedly very smooth, and Hudsons were renowned in this era for the better visibility they provided compared with other cars.

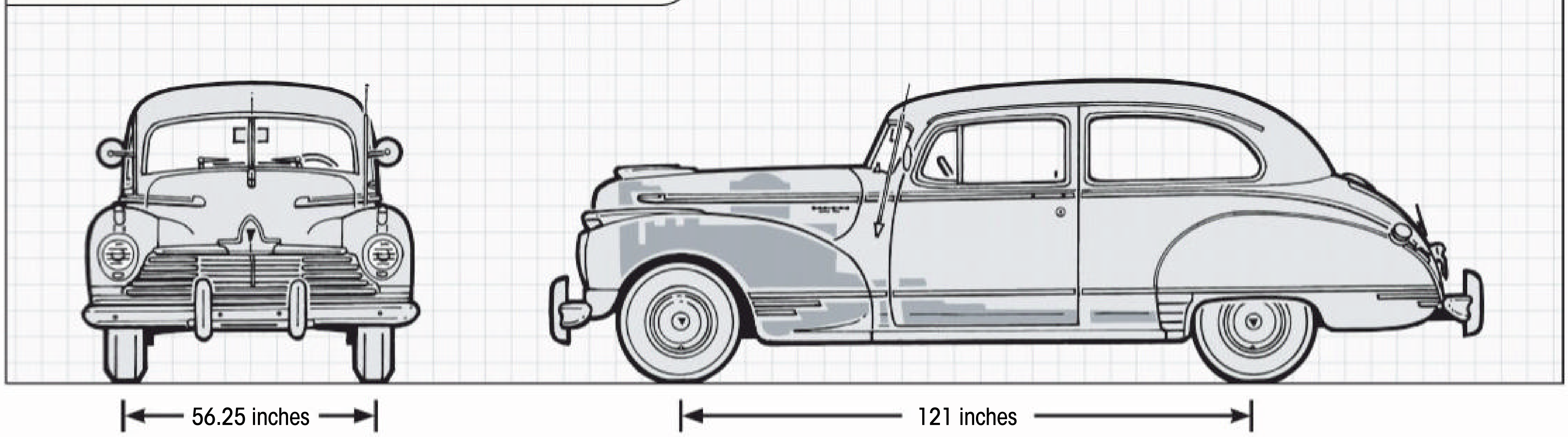
Braking, often a complaint of vintage car owners, was not an issue at all during Richard's ownership. He also appreciated the Double-Safe system, Hudson's longstanding tradition of retaining a backup mechanical system linked to the brake pedal, in the event of a hydraulic failure. Double-Safe is especially welcome in vehicles with single-reservoir master cylinders, as all Hudsons were, though thankfully it was never required when Richard was driving his Super Six.

Since these photographs were taken back in 2008, Richard's automotive situation has changed slightly. He had always wanted a Packard 120 and that meant the Super Six had to find another home. It did, in 2010, and he hasn't seen it since, though he had heard it might have ended up in a museum in Texas—we know that it was a no-sale with a $10,000 high-bid at Mecum's 2017 Monterey auction.

The Packard, too, is gone now, however, and Richard is back into Hudsons, having owned both a 1950 Commodore and now a '49 model with a '53 Hornet engine. That continued enthusiasm is a testament to the quality of those 1940s Hudsons, both the Commodore of Richard's youth and the Super Six on these pages.



1947 HUDSON **SUPER SIX**



SPECIFICATIONS

PRICE

BASE PRICE	$1,704
OPTIONS (on car profiled)	Overdrive, fendertop lamps, custom 18-inch steering wheel with horn ring, radio, heater, whitewall tires with large hubcaps

ENGINE

TYPE	I-head straight-six
DISPLACEMENT	212-cu.in.
BORE X STROKE	3.00 x 5.00 in
COMPRESSION RATIO	6.5:1
HORSEPOWER @ RPM	102 @ 4,000
TORQUE @ RPM	168 lb-ft @ 1,200
VALVETRAIN	Solid valve lifters
MAIN BEARINGS	Three
FUEL SYSTEM	Carter WDO 501S two-barrel carburetor
LUBRICATION	Duo-flow, partial-pressure, splash oiling
ELECTRICAL	6-volt, positive ground
EXHAUST	Single, cast-iron manifold

TRANSMISSION

TYPE	Column-shift three-speed automatic with overdrive	
RATIOS	1st	2.88:1
	2nd	1.82:1
	3rd	1:1
	Overdrive	0.72:1
	Reverse	3.50:1

DIFFERENTIAL

TYPE	Semi-floating, helical-bevel gears
RATIO	4.56:1 (4.11:1 optional)
DRIVE AXLES	Live axle

STEERING

TYPE	Worm-and-roller tooth
TURNS LOCK TO LOCK	4.0
RATIO	18.2:1

BRAKES

TYPE	Four-wheel drum
FRONT/REAR	10 x 1.75 in

CHASSIS & BODY

CONSTRUCTION	All-steel body on separate perimeter frame
BODY STYLE	Two-door, six-passenger brougham
LAYOUT	Front-engine, rear-wheel drive

SUSPENSION

FRONT	Independent; coil springs, tubular shock absorbers, 0.70-in solid anti-roll bar
REAR	Rigid axle, leaf springs, tubular shock absorbers, Panhard rod

WHEELS & TIRES

WHEELS, FRONT/REAR	16 x 4.5-in stamped steel (15-in optional)
TIRES, FRONT/REAR	650R16 (originally 6.00-16, 6.50-15 optional)

WEIGHTS & MEASURES

WHEELBASE	121 in
OVERALL LENGTH	207 in
OVERALL WIDTH	72.75 in
OVERALL HEIGHT	68.75 in
FRONT TRACK	56.25 in
REAR TRACK	59.50 in
SHIPPING WEIGHT	3,055 lb

CAPACITIES

CRANKCASE	5.25 qt
COOLING SYSTEM	13 qt
FUEL TANK	16.5 gal

CALCULATED DATA

BHP PER CU.IN.	0.48
WEIGHT PER BHP	29.95 lb
WEIGHT PER CU.IN.	14.41 lb

PRODUCTION

Super Sixes	49,276
Super Eights	5,076

PROS & CONS

+ Still affordable
+ Distinctive styling
+ Good power-to-weight ratio

– Divisive styling
– 1947 performance level
– Limited investment potential

WHAT TO PAY

LOW
$10,000 – $14,000

AVERAGE
$20,000 – $24,000

HIGH
$38,000 – $45,000

PRODUCTION

1946	61,787
1947	**49,276**
1948	49,388

CLUB CORNER

HUDSON-ESSEX-TERRAPLANE CLUB
7115 Franklin Avenue
Windsor Heights, Iowa, 50324 -5849
www.hetclub.org
Dues: $33/year
Membership: 2,800

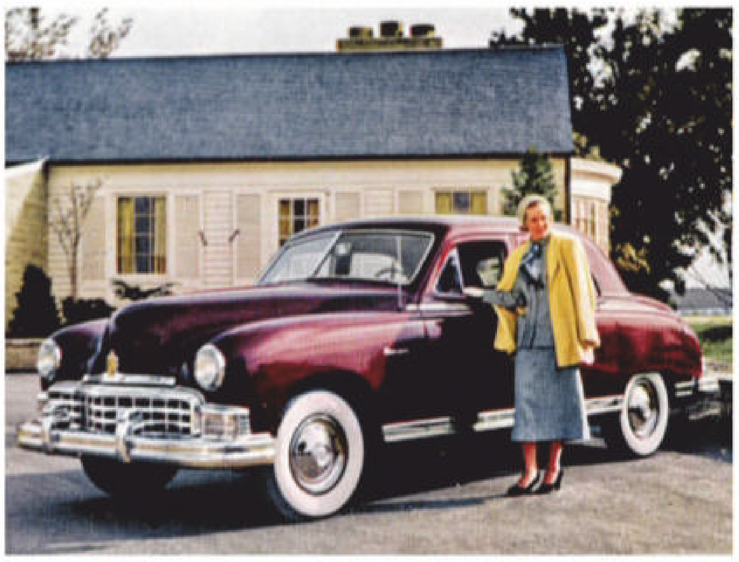


"When cash-short Graham-Paige couldn't keep up with overhead payments, Frazer was forced to sell his share to Kaiser."

Did Frazer's Loss Kill Kaiser?

Was Kaiser-Frazer killed by losing Frazer? I think maybe yes. Even if it wasn't solely responsible for Kaiser-Frazer's demise, in my opinion it was a major factor.

Joseph Washington Frazer was both an aristocrat and an automobile man. Born in 1892, he joined General Motors in 1919, eventually heading up the Export Division and helping found GMAC, the finance division. He then went to work for Walter Chrysler, helping make the 1924 Chrysler a huge success. But Frazer was the sort of man who thrives on a challenge, so he left Chrysler in 1939 to take over as president of the money-losing Willys-Overland.



By 1940, Frazer had renamed its automobiles "Americar" and given them great new styling, more interior room, and better trim. The company also priced them higher, so it could make a better profit. Sales climbed, and how high they might have gone is anyone's guess. But World War II interrupted, and Willys devoted the next few years to building Jeeps.

After clashing with Willys CEO Ward Canaday over postwar plans, Frazer went to Graham-Paige, in the end gaining control of the company. Graham-Paige hadn't built a car since 1940, but Frazer hoped to attract enough investment money to fund production of an all-new car created by designer Howard "Dutch" Darrin. However, even with a steep rise in the value of G-P stock and a flood of investment money, the company still lacked the necessary capital.

Then in July 1945, Frazer was introduced to Henry Kaiser, who wanted to get into the car business. They formed Kaiser-Frazer Corporation as an unusual joint venture. Basically, Graham-Paige agreed to pay one-third of the company's overhead in return for one-third of its production output. In other words, for every three cars that K-F built, one would be a Frazer and two would be Kaisers.

Although it sounds logical, the arrangement dictated production without regard to market conditions. Dreamed up by Kaiser, who may have thought it fair, the structure hurt the business in the long run. At the onset of production, the company could have sold every Frazer it produced, and those cars were higher priced than the Kaiser. But production was stuck in the one-third/two-thirds split, costing Kaiser-Frazer millions in lost income.

The Frazer was quite a nice car, with styling years ahead of the competition. Introduced as a 1947 model, it was big, luxurious, and, most of all, new. Buyers flocked to it despite a price tag in Cadillac territory.

There were production problems because of a scarcity of raw materials and components. Kaiser's buyers went to work finding steel, rubber, copper, and all the other materials needed, usually at a premium price. Kaiser, used to working with cost-plus government contracts, couldn't grasp that automobile costs are figured to the penny. As a result, the company built a large number of cars without making any money. When cash-short Graham-Paige couldn't keep up with overhead payments, Frazer was forced to sell his share to Kaiser. Frazer stayed on in a meaningless post as vice-chairman, to reassure investors and the buying public. But once he sold out, it was only a matter of time before Henry Kaiser killed the Frazer car.

A disastrous 1949-'50 selling season nearly bankrupted the company. The all-new 1951 Kaisers, delayed due to a glut of unsold 1950 models, were beautiful, popular cars. But the 1951 Frazer ended up being a facelifted 1950 model created merely to use up 11,000 leftover bodies. Stylists crafted a good-looking new front end, and buyers responded enthusiastically. The 1951 Frazer was a hit, with 55,000 dealer orders on hand.

The problem was, once the leftover bodies were used up that was it. The company had no plans to reinstate production of the old-style bodies, or to introduce a new Frazer based on the 1951 Kaiser. Interested only in his own fame, Kaiser walked away from Frazer. Think of how much those 44,000 extra orders would have helped Kaiser-Frazer Corporation! By 1953, this short-sightedness helped push the firm into a crisis when Kaiser sales collapsed, and there was no Frazer line to take up the slack. Kaiser car production ended after a small number of 1955 models was produced.

EMAIL YOUR THOUGHTS AND COMMENTS TO: **rlentinello@hemmings.com**

MATTHEW LITWIN'S MEMORIES OF "Life From the Third Row" column in *HCC* #173 reminded me of the station wagon our family once owned. It was a 1960 Dodge Pioneer two-row wagon that was less than affectionately known by my mom as "the hearse," compliments of its black exterior and green cloth interior. Its Achilles heel was a penchant for burning out ballast resistors. My dad got to the point where he'd keep a spare in the glovebox. On a long trip to visit relatives in Pennsylvania, the resistor burned out, so Dad coasted to a stop on the side of the P.A. Turnpike. It was then he realized he didn't have a spare resistor. After being rescued by a state trooper, he returned the next day to fix the car. Shortly thereafter, the Pioneer disappeared, and a 1968 Dart took up residence in the driveway. While the Dart was shiny and new, I will always remember the "hearse" with more affection, riding in the back seat and watching the world go by.
Jim Lape
Chardon, Ohio

I LOVE ALL CLASSIC CARS, FROM Pontiacs to Porsches, Alfas to AMCs, Triumphs to Tuckers. So I couldn't be happier with your announcement that *HCC* will now include the makes I loved to read about in *HS&EC* before its premature demise. If someone loves cars, they don't draw a line in the sand based on where it's made—domestically or abroad. A great car is a great car, and now a great magazine is turning into a magnificent one!
Greg Cosh
Los Angeles, California

REGARDING THE CHANGES TO *HCC,* bring on the sports cars! I welcome the addition of these icons of the roads. I'm 70 years old, and my first complete self-restoration was a '76 MG Midget. At the time, my other collector car was a '40 Pontiac.

Currently, my corral consists of a 2000 Corvette that my wife and I used to compete in Open Road Racing in Nebraska, a bone-stock 1924 Model T Fordor, a 1977 Ranchero used as a summer driver and parts hauler, and a 1977 Spitfire. So, as you can see, my interests will jibe well with your plans.
Bob Ponton
Machias, New York

AS A FACTORY-STOCK AMERICAN car enthusiast, *HCC* has always been everything I'd ever hoped for. I understand change sometimes cannot be avoided; however, the inclusion of foreign makes and modified (for driveability) cars concerns me. I'm not a fan of either, and that's the reason why I subscribe to *HCC*. It's the only one out there, and it's the best. That's what it was founded on, and I'd absolutely hate for it to lack that quality. I will, however, continue to subscribe. As one reader/subscriber out of many, I'd like to say "nay" to the inclusion of sports and exotics, and modified automobiles.
Alan Wickham
Ocala, Florida

AS THE OWNER OF A SMALL COL-lection of foreign exotics, *HS&EC* had become my favorite car magazine of all time. While I have enjoyed my subscription to *HCC,* I missed the articles on the history of the foreign cars I've come to love.

Imagine my joy when I read Richard's column in *HCC* #173 about joining the two publications together. As I have learned to enjoy the articles about American classics, I'm sure American car enthusiasts will enjoy reading about the great cars from abroad. In the end, we're all Car Guys (and gals).
Steve Rice
Denver, Colorado

RICHARD, FINALLY A PRAYER AN-swered! You are spot on, and I will renew my subscription with great enthusiasm over this change of combining these two great magazines. I prefer *HCC* because of how it is written and admire the work put into the featured cars that are restored no matter what year that is. Just be careful about how exotic you get. Please feature cars that the average mortal in this hobby might afford to buy.

I've found *HCC* so enjoyable because it's humble in how it's written, because of its featured cars, and because it speaks to the common man. So, now I can have my import cake and eat—err—read it, too.
Montgomery Matlock
Delafield, Wisconsin

***HS&EC* WAS A GREAT MAGAZINE,** and I was going to request a refund but decided to let it pass over to *Classic Car*. I was glad I did because now you will have the perfect mix as far as I am concerned. Whoever came up with this idea should be given a bonus.
Frank C.
Hatboro, Pennsylvania

I AM PLEASED WITH YOUR DECISION to include import sports and classics in your fine magazine. As a collector of interesting older cars ('48 Lincoln, '32 Ford, '50 Lincoln, '50 Packard, '41 Ford, and '59 Cadillac), I also race a 2005 Porsche GT3 RSR in PCA and NASA club events. I love everything automotive, and I appreciate all your publications.
John Ball
National City, California

I LOVE *HCC* AND HAVE BEEN a long-term subscriber. I support 100 percent combining *HS&EC* with *HCC*. I love all cars and am excited to see foreign makes, models, and stories grace the pages of *HCC*. Being raised in the '60s and '70s, my favorite play cars were Corgis that focused on foreign makes. In my mind's eye, I see those cars being a focus and am excited to see them highlighted.
Matthew Gauen
Irvine, California

I AM TOTALLY OPPOSED TO THE merger of the two "sister" publications. I had just that week (the week the *HCC* issue announcing the merger arrived) said to my wife that if I had to get by with just one magazine subscription it would be *HCC*. I love your magazine. I don't give "two hoots" for foreign and exotic cars. Why does *HCC* have to rescue and support a publication that cannot stand on its own? You just depreciated the value of my subscription by 50 percent.

I have just one analogy for you to consider: Ice water by itself is wonderful to drink, so is a good cup of coffee. But mix the two together 50-50 and… well, you get my point. Tell your superiors thanks from me for ruining a great publication.
John Nagel
East Aurora, New York

I ABSOLUTELY LOVE *HCC;* I READ IT cover to cover and pay attention to every detail. It is tastefully written, and I love the fact that you never feature the same cars over and over. Although I'm an American-made car guy, I am happy to see that you will branch out to European makes.
Jeffrey Borosky
Wyoming, Pennsylvania

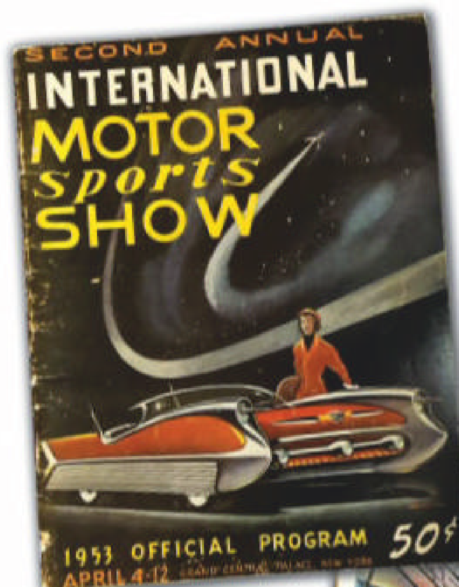
Continued on page 45



Research Sources

Recently I was asked: "Where do you find your historical facts and information about cars for your stories?" Most people reading this would immediately think sales and promotional literature or owner's manuals/instruction books. That is all correct, but it's only the proverbial tip of the iceberg. If you want to expand your search for information, to add to your "complete" collection of material on a particular year or model or series, I have several suggestions to offer.

Automobile show souvenir programs can be a decent source of information, especially postwar for the cars of that era. The programs issued for the New York Automobile Show in the 1950s to 1990s era are particularly generous with information, images, and advertisements you may not be familiar with; they include cars of European manufacture as well. The New York Auto Shows were held in several locations in New York City over the decades. They were held at the Grand Central Palace for many years, then moved to the Coliseum on Columbus Circle at 59th Street across from Central Park. Later (and currently), the show is held at the Jacob K. Javits Convention Center along the Hudson River. These postwar programs can cost $5 and up.





Press kits were issued for auto shows by car companies and were given out on "Press Day" to journalists to use in their columns reporting on the show. These most often have 8 x 10 black-and-white glossy photographs of the current cars, but not necessarily every body style. They are more difficult to locate and acquire because they were not issued in vast quantities. Today, you get a flash drive (or nothing) rather than glossy photographs—it's all online. These press kits started to be issued in the late 1930s.

If you seek prewar automobile information, the large "annual show issue" of *MoToR* magazine—usually the November through January editions—is one of my favorite sources, as each provides great information and specifications on a variety of equipment the cars were fitted with. I have acquired every issue from 1920 to 1942. Issues up through 1934 can be pricy, but the 1935-'42 issues can be had for $20 and up, and are very worthwhile to have. Post-WWII issues were much smaller in size.

Both European and American cars were displayed at motor shows in London, Paris, Brussels, and Berlin in the pre-WWII era. The listings and descriptions of the cars are absolutely wonderful, and I consider the souvenir motor show programs that are 1-inch thick to be the bibles of solid period information. Custom-body builders would be listed as well, with clear descriptions given of their work on a variety of chassis that were on display at the shows. Although the automobile and motor show programs were not issued by the auto manufacturers, their content is based on what the car companies provided.

Ford, General Motors, and Chrysler would also send promotional material to their stockholders that was not available to the general public. What I call "corporate catalogs" were folders or multiple-page catalogs that described the numerous models they offered each year. GM started to do this as early as 1926. Not every body style was illustrated each year in the catalog or folder that was sent out, but specifications and details of each model usually were, and often the price FOB Detroit is mentioned. I only have a few of the examples for Ford and Chrysler issued and these are all post-WWII. GM varied from year to year with either a catalog or a folder, and in the 1937-'41 era had folders that showed every body style offered by the factory for each make and model and series, plus prices for each one so that you could compare them.

Researching and collecting information and period images and literature on your collector cars is a fun and enjoyable pastime that helps forge a stronger bond with your automotive interests.

"
'Where do you find your historical facts and information about cars for your stories?'
"

 Continued from page 43

YOUR EDITORIAL CHANGE COMES just in the nick of time. As a longtime *HS&EC* subscriber, I was very disappointed by its demise. *HS&EC* was a unique publication, and was always eagerly read cover to cover. While *HCC* is certainly a fine publication, my automotive interests lie much more with the uncommon marques such as Citroën, Peugeot, Matra, Saab, and Abarth. Therefore, I was not going to renew my *HCC* subscription. With your editorial change, my faith in the Hemmings brand is renewed, and I look forward to maintaining my subscription for many years. I can also look forward to frequent articles on my favored Matra marque, right?
Bob Farrell
Hawthorn Woods, Illinois

I HOPE THE CHANGES ARE SUBTLE and do not take away from the present format. Years ago I subscribed to *Cars & Parts;* then they changed the format, and I dropped my subscription. I was going to order a year's subscription very shortly, but I'm going to wait to see what the changes bring to the new format. I'm interested in some foreign makes, but like to read about American iron.
Ron McLennan
London, Ontario, Canada

Continued on page 47



A Memorable French Connection

"Downshift!" "Downshift!" I can still hear my friends yelling at me in 1979. They drove Renaults—a Dauphine, an R8, and an R10. Our family's last manual three-speed, a 1965 Corvair 500, was traded in 1972, which made it, up to that time, our longest serving family car. What else was I to do but ask my friends to teach me how to drive a stick?

I will always have a soft spot for French cars. Today, I drive a Renault Twingo, which has a turbocharged rear engine, making it a fun car to drive.

In the 1950s and '60s, if you wanted something small and cheap, and you were adventurous, you looked across the pond at our friends in France, who were finally introducing attractive, entry-level cars that were no longer mired in prewar styling.

> "In the 1950s and '60s, if you wanted something small and cheap, and you were adventurous, you looked across the pond at our friends in France..."



Soon a parade of small saloons arrived at select dealers in the United States. Arriving in 1956 was the Renault Dauphine. When I was a little boy in Newport News, Virginia, my next-door neighbor drove a light-green Dauphine. Another neighbor across the street drove a light-blue Dauphine. My mother's friend, Travis, a chain-smoking piano player with a deep voice and really big hair, drove a white Dauphine. To this day, I want to borrow a Renault Dauphine, so I can go to a Purim Party dressed as "Travis the Pianist."

Whenever I see American photographs from the 1950s and '60s, there are always Dauphines in view. In its day, the Dauphine was the bestselling four-door import, but there is always another small French saloon in those photos as well. A car that also truly fascinated me was our other next-door neighbors' Eggshell Blue Simca 1000. Imagine a time when three neighboring houses on Dresden Drive had a rear-engine car in each of their respective driveways.

To enter the European market, Chrysler bought 15 percent of French concern Simca from Ford in 1958. Henry Ford II later regretted the deal. Fiat was still the major shareholder, and its influence in the design of the Simca 1000 can be seen quite clearly. In 1963, Chrysler purchased more stock, attaining a 64-percent share and later a 77-percent share, while Fiat then retained a 19-percent share. All Simcas after 1967 were treated to Chrysler badging.

The Simca 1000 traced its development to Fiat. The Fiat 600 was such a success in the 1950s, that designer and engineer Dante Giacosa, Fiat's head of development, started planning a successor. Several mock-ups were produced, and the first example, a boxy, four-passenger, four-door, rear-engine design, survived scrutiny to become the basis for the very attractive Simca 1000.

The Simca Mille (its French name) was inexpensive and modern, powered by a new water-cooled Poissy four-cylinder engine, arriving at 944 cc. The debut took place at the Paris Auto Show on October 10, 1961. Three exterior colors were available: Red/*Rouge Tison*, Eggshell Blue/*Bleu Pervenche*, or Off-white/*Gris-Princesse*. Simca's ownership in a French taxi company aided marketing. They replaced 50 airport taxis with Simca 1000s. It worked. First-year sales worldwide were strong at 154,282 examples, and they were available at your local Chrysler dealership beginning in 1963.

Also located in the rear was the gas tank, giving the car a 35/65 weight distribution, providing light steering and "responsive oversteer" on winding roads. The spare tire was stored vertically at the front of the bonnet. The independent front suspension consisted of transverse leaf springs and upper control arms. The independent rear used swing axles. Reviewers often found the driving experience to be a bit *too* exciting.

Over the years, engine options ranged from the original 944-cc to a 1,294-cc powerplant that was capable of more than 100 horsepower, all mated to a four-speed manual or a Ferodo three-speed semi-automatic. Abarth of Italy was offering modified Simca 1000s for rally racing. The final of these editions in 1978 was capable of producing 103 hp while mated to a six-speed gearbox.

One issue with owning some French cars at the time was finding certified and knowledgeable mechanics and timely delivery of parts. If you maintained them properly, they would provide you with years of enjoyment. Those three Renaults I drove were more than 11 years old at the time! And, the two neighbors' and Travis the Pianist's Dauphines were around for more than a decade as well.

One reason you rarely see Simca 1000s today is that many treated these cars like throwaways, much like any inexpensive entry-level car. That's why I plan to maintain and keep my Twingo forever.

 Continued from page 45

AS A FORMER SUBSCRIBER OF *HS&EC,* I am elated to hear that you will be expanding the content of *HCC* to include stories of European and Japanese cars. I was saddened and a bit put off by the abrupt demise of *HS&EC* and look forward to the changes that you described. I'm sure that there are many other former subscribers that feel the same, so speaking for all of us, thanks!
Stan Cohen
Palm Springs, California

MY FAVORITE ITEM TO RETRIEVE from my mailbox every month is *HCC*. I read it cover to cover, feature to feature, editorials, profiles, Reminiscing, all of it! I believe it to be the best publication I've ever subscribed to. But now I have cause to worry, to be gravely concerned, about the "change" coming.

I was born into the California car culture in the early mid-'50s, and the stork made my home delivery in a Jet Black 1953 Packard. And how about the '57 Studebaker Silver Hawk that resided in our garage a few short years later, or the fond memories of riding along with both grandfathers in their Nashes and Ramblers? Oh, how I love reading in *HCC* about all the cars I was surrounded by in my youth. I love all American-made classics, from every decade. As for those "other" foreign-made imports that I don't care much for or have never heard of, please put them in a separate publication that they can proudly call their own. Please don't give me good reason to discontinue my subscription to what I call the best "car guy" magazine ever. Keep *HCC* great!
Roger King
Salem, Oregon

To have your letter considered for Recaps, you must include your full name and the town/city and state you live in. Thank you.





Automotive Amusements

Your motoring activities can go far beyond just driving

BY TERRY SHEA AND AS CREDITED • PHOTOGRAPHY BY HEMMINGS STAFF AND AS CREDITED

We're in this hobby because we love old cars. Call them "vintage," "antique," "classic," "well used"—whatever you want, but old cars really have a way of bringing out the best in our emotions. Maybe they remind us of a simpler time or, better yet, a time when design and engineering were dictated by the designers and engineers, and not the outside forces that seemingly lead all modern automakers down the same path. So, why not have fun with them?

We're going to ask you a favor: Put down this magazine, grab the keys to your classic, go to your garage or barn or carport, open the door, toss out the dryer sheets or that crusty old box of mothballs, get behind the wheel, turn the key, fire it up, and go for a drive. Maybe drop the top, hit that "ahooga-ahooga" horn, or stab the gas and spin those old bias-ply tires a bit. Really, go and do it now and we'll be right here waiting for you when you get back.

Okay, you're back? What's that, a giant smile on your face? We thought so. There is really nothing at all quite like driving a classic car. No Bluetooth? No navigation? No cupholders? No problem. Road and wind noise, the sound of induction and exhaust, perhaps a workout for your arms as you muscle around your favorite wheels with no power steering—all are joys of owning a classic car. And that's what hobbies should be for—finding joy.

There are many ways to enjoy your classic car, and we've got a bunch of suggestions below that maybe you didn't know about or haven't given much thought to. But when all else fails, can we just suggest you drive it? We promise you'll come back smiling.



NEXT MONTH'S SPECIAL SECTION IN HEMMINGS CLASSIC CAR:

PREWAR CLASSICS

ADVERTISER DEADLINE: 2/5/19





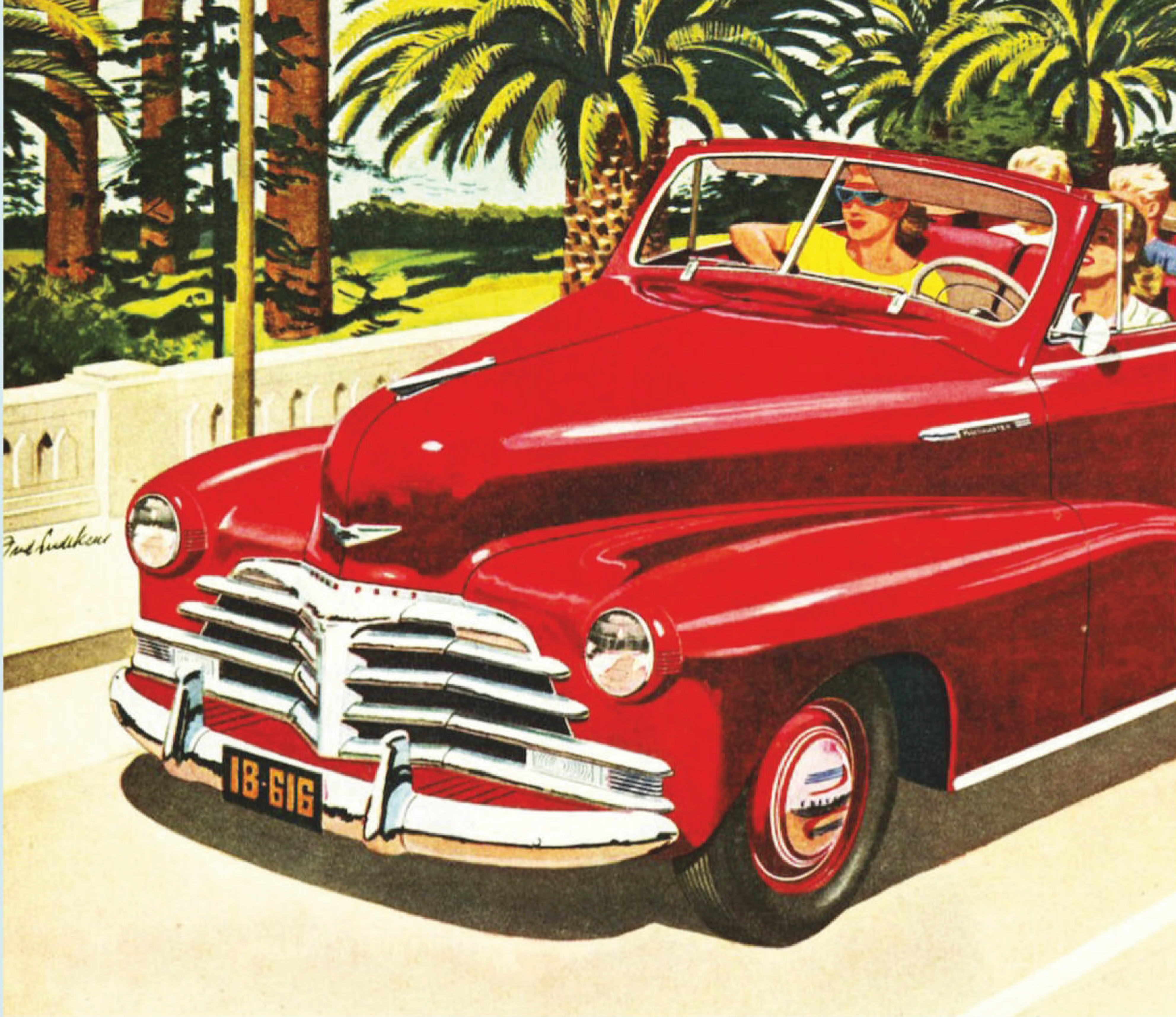


CHARITY EVENTS

Enjoying your classic car implies getting satisfaction out of it, and for some people, participating in a charity-focused event is one way to do that. Some car and motorcycle clubs will visit retirement or veterans' homes with their machines, offering residents a chance to get an up-close-and-personal look at the vehicles they used to, or wanted to, have when they were younger. It certainly offers a chance to bring back fond memories for people.

Other opportunities to enjoy your car for the greater good include literal toy and food drives arranged by clubs, in association with charities that handle such things. We've been to events where the price of admission is a donation, either in goods or cash, to a local food bank. And many car shows feature a chosen charity, or group of charities, as a recipient for gate receipts.

Finally, some philanthropic organizations host events during which they auction off donated items, the proceeds going to the hosting entity or other chosen charity. A few years back, the Hemmings staff, along with some of its advertisers and readers, rolled up their sleeves and restored a 1979 MGB for the Good News Garage. The mission of GNG is to help people without cars who live in places where there is no public transportation gain access to an automobile so they can get to their jobs and take care of their families. The "Hemmings Project Car With a Heart" not only brought GNG $13,500 when the MGB sold at auction, it brought together a lot of people who love cars. As we worked on it over the years, we taught each other new skills and forged new friendships. But you don't have to be Hemmings to do something like this. Go in on it with your formal club, or just rope in your car buddies from down at the diner. Then, pick a charity, start forging relationships with local car-related professionals (consider including the local VOTEC program, too) and even national parts suppliers, and get to work.



ALL-VINTAGE ROAD TRIP

What's the best way to deal with "modern traffic" when you have a not-so-modern car? Why that's easy: Go find the routes and destinations of the era when your car was built!

In this day and age of instant online acquisition of antiques, digitized print resources, and Google Maps, planning an all-vintage road trip is easier than ever. At one time, the vintage road trip was almost exclusively confined to Route 66, and it entailed a cross-country hike for those of us who didn't live along the historic Chicago-to-San Bernardino route. Interest in Americana is at an all-time high, though, so if you fancy a drive back in time, it's not that hard.

Let's say you own a 1948 Chevrolet. The first thing you ought to do is go buy a route book from that era: Anything 1946 to 1950 should be fine. Our experience has been with the Automobile Legal Association's *Automobile Green Book* (not to be confused with the *Negro Motorist Green Book* that it inspired), which sets out turn-by-turn directions between various locations using the roads of the era. The period advertisements also provide points of interest along the way—some of which may still exist.

The ALA *Automobile Green Book* was published from the early 1920s through at least 1960 and is readily available for cheap. As an alternative, period magazines often described routes, though the prevalence of this diminished as driving became more commonplace and routes were better marked with signage and described on widely distributed maps. You can also use one of those vintage maps, if you have one.

Next comes the somewhat time-consuming part: Making sure your intended route still exists in its entirety. For that, we like to use Google Maps. What you're watching out for are streets that have changed names, become one way, or even been closed and abandoned. Then it's up to you to plot out a detour—and perhaps create a side trip to visit the old route.

Finally, determine a destination and some interesting stops along the route. Several hours without cruise control or air conditioning can take a toll, so we suggest a nice comfy hotel to look forward to. The National Trust for Historic Preservation operates a Historic Hotels of America program (www.historichotels.org) to connect travelers with luxe and period accommodations, and makes an excellent place to look for a destination. No centralized resource for roadside Americana stops exist, but if you keep your eyes open, you'll find those destinations, too.

Happy motoring! ***—DAVID CONWILL***



AUTOMOBILE GREEN BOOK
Route 39
WOONSOCKET
R.I.
JAMES HOTEL
WOONSOCKET, R. I.





YOUR CAR AS YOUR CLASSROOM

There are all kinds of classic-car enthusiasts. Some like to acquire, preserve, and show rare and special automobiles; some relish restoring a hopeless project and then selling it in order to start the process all over again; while yet others—probably most of us—just like to drive 'em, and leave the maintenance to the experts. Regardless of which category you fall into, you appreciate the craftsmanship that went into fabricating classic automobiles, and, likely, you're in awe of the dark arts of restoration and reanimation.

In this age where so many of us are sitting at desks becoming office veal, and a large subgroup of young people (they ARE out there) want a life more substantive than the electrons in their smartphones can provide, there's been a real push for opportunities to work with our hands, to make or fix *real* things. Things we can leave our fingerprints on. Things that matter. Luckily, our prayers have been heard, and more and more craftspeople have begun offering lessons. That's right. Shop class is back, and there's something out there for everyone.

If you don't already have a bucket list of skills you'd like to learn, you can start a very practical one right now by taking a look at your to-dos for your classic car: Is there anything on there you kinda wished you knew how to do for yourself? Panel beating? Welding? Painting? Heck, even wiring? Next, determine who you'd like to learn from. Some experts—even legends—offer classes; these can be pricey even before you figure in travel and lodging, but the opportunity to study with the best can be worth it. That's what Hemmings Editor-in-Chief Terry McGean did when he took Wray Schelin's four-day class in metal shaping out in Charlton, Massachusetts, and he still raves about how good it was to learn from a master coachbuilder.

Don't have a teacher in mind? No problem. Go to your favorite online search engine, and type in the kind of class you're looking for and the nearest large city; this will show you what's available in your area. If nothing turns up or you don't have access to the internet, go to a local professional and inquire if they know of anybody offering classes in their field. If they can't think of anyone and you feel they do good work, ask them if they'd be willing to teach you. They might just take you up on the offer, as local welder Matt Gendron did when Managing Editor Dan Beaudry's wife got him a crash course in cutting and joining metal for his birthday.

While you shouldn't expect to be able to shave new wooden spokes for your Packard or be able to pour babbitt for your Buick after a single class (or even a weekend full), you will nevertheless be on your way to learning a deeply satisfying craft, one that will help you appreciate your automobile more than ever before by putting you in the skin of the people who built it.

—J. DANIEL BEAUDRY



CLOSED COURSE: TRACK OR STRIP

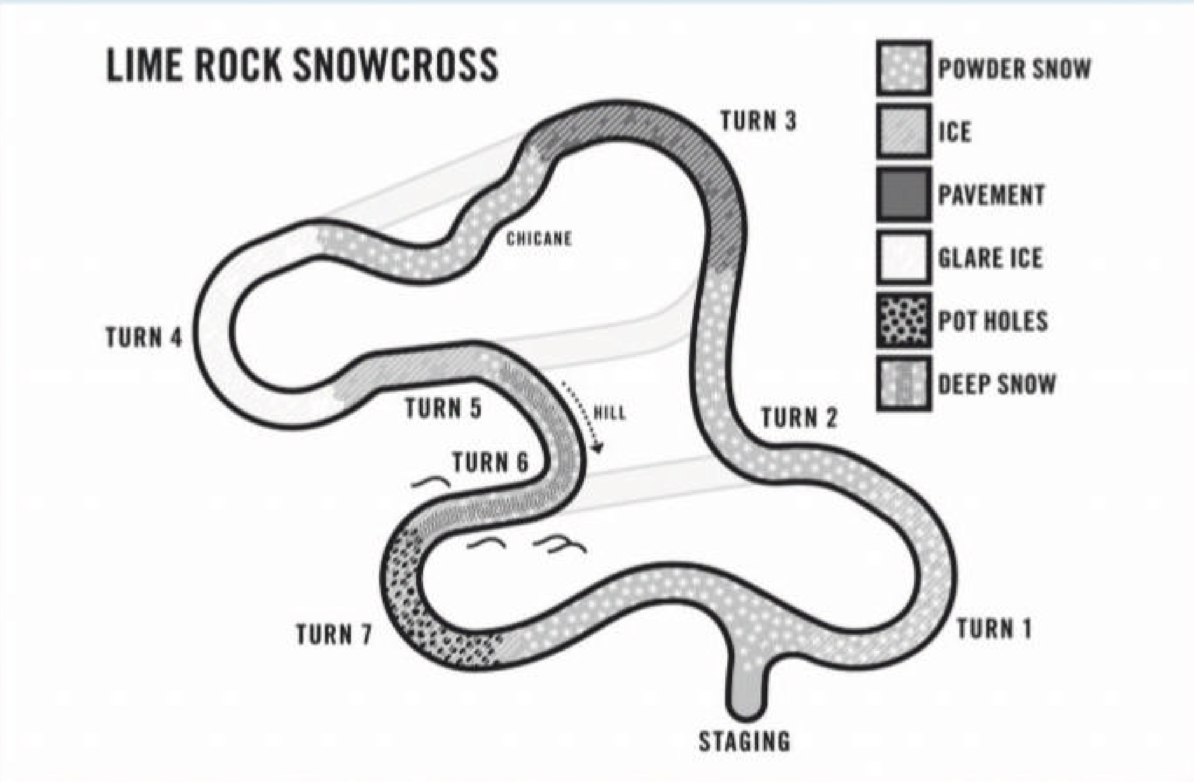
Have you ever seen the fine print on those TV commercials that reads "Professional driver on a closed course. Do not attempt." Well, we're here to tell you that you should make that attempt. This might be more for the sports car guys than anyone else, but if you find driving your car on twisty mountain roads a good time, imagine driving it on a dedicated race course, often the same place the pros work.

We're not talking about vintage racing, either (that's a whole 'nother ball of wax), but a track day. Most track days (sometimes called HPDE for "high-performance driving event") offer the novice and experienced alike the chance to drive their cars at speeds approaching the car's limits. Most track days, which are put on by car clubs and private companies, assign instructors to beginners.

The instructors are great to have aboard, both to teach you how to find your line around the track and also to correct mistakes you may make—and you almost certainly will when you start. The difference between making a mistake on a narrow, two-lane, twisty mountain road versus a dedicated circuit might be the difference between falling off the side of the road or benignly spinning into the wide runoff built into a smartly designed track. One might kill you, the other might only leave you with a bruised ego, the latter of which is probably a more fruitful way of learning a lesson.

Reputable organizers of track days will require that a car pass inspection, typically handled before the event by an independent shop, or at the track. Leaks of any kind, worn-out wheel bearings, and tires showing any indications of dry rot, exposed cords, or other damage, will almost always cause a car to fail its inspection. Excellent working seatbelts for driver and passenger, aka your instructor, will always be required. Many events also prohibit open-top cars without proper rollover protection.

If making turns is not your thing, there are plenty of events for vintage muscle cars at drag strips, too. Be sure to check the calendar at your preferred strip. Our sister publication, *Hemmings Muscle Machines*, puts on two "Musclepalooza" events each year at Lebanon Valley Dragway in West Lebanon, New York, on the Sundays before Memorial Day and Labor Day. Combining a muscle car show with quarter-mile drag racing action makes for quite the exciting event. You could also consider the regular "test and tune" nights when drag strips allow just about any street-legal car to tackle the quarter-mile.

















RALLY

Even if on-track action is beyond the scope of what you want to do with your vintage automobile, you can still compete with your car in a safe manner. TSD rallies, for time/speed/distance, offer a set of challenges to driver and navigator pairs on public roads, to see which team can complete a route as close to an exact time as possible.

It all sounds pretty simple, right? Drive a certain route at a certain speed for a given amount of time? How hard is that? As veterans of The Great Race, we can tell you that it's a lot harder than you might think.

In most cases, teams are handed their route books just a short amount of time before they set off. In that limited window, the navigator has to translate instructions like "From the yield sign, drive 38.7 miles per hour for 6.96 miles." The goal is to calculate what time the team needs to arrive at that waypoint 6.96 miles from the yield sign. It might not even be a marked point along the route. The navigator must not only be able to calculate those relative times between points, but also the overall time for the stage, which is typically half a day of driving. Most classic rallies look down on using modern technology like GPS as a tool in competition, so be prepared to make plenty of calculations with pen and paper.

Factor in traffic from noncompetitors, the timing of traffic lights, unscheduled stops, and potential mechanical issues, and a TSD rally starts to become a rather challenging affair. For every second a team is late, it scores a point, so the goal is to "zero" a stage. The challenge to zero all the stages multiplies as most TSD rallies take place over the course of several days, each with new routes in new locales. Just remember the number-one rule of rallying: Follow the route—not the guy in front of you. Never follow the guy in front of you.

While most rallies don't pay out cash prizes like The Great Race does, the challenge often brings out a spirit of competition some folks never knew they had. Another bonus is that we have seen lots of husband-and-wife and family teams compete, giving classic car owners a chance to include family members who may otherwise not feel a part of the old-car community.

If all of that calculation and precision-timed driving is not your cup of tea, many car clubs or events will have a gimmick rally. Instead of timing and measuring each section of road, this kind of rally will have you counting a certain kind of street sign, perhaps marking the route mileage of a certain landmark, answering trivia questions, or picking up playing cards in hopes of making the best poker hand. Just be sure to read all of the instructions before starting, as some gimmick rallies might have important instructions in the back pages of the route book, just to throw in a twist. Like TSD rallies, gimmick rallies are a great way to include family members, particularly children or those partners who might have no interest in working a calculator with their heads down while we drive.



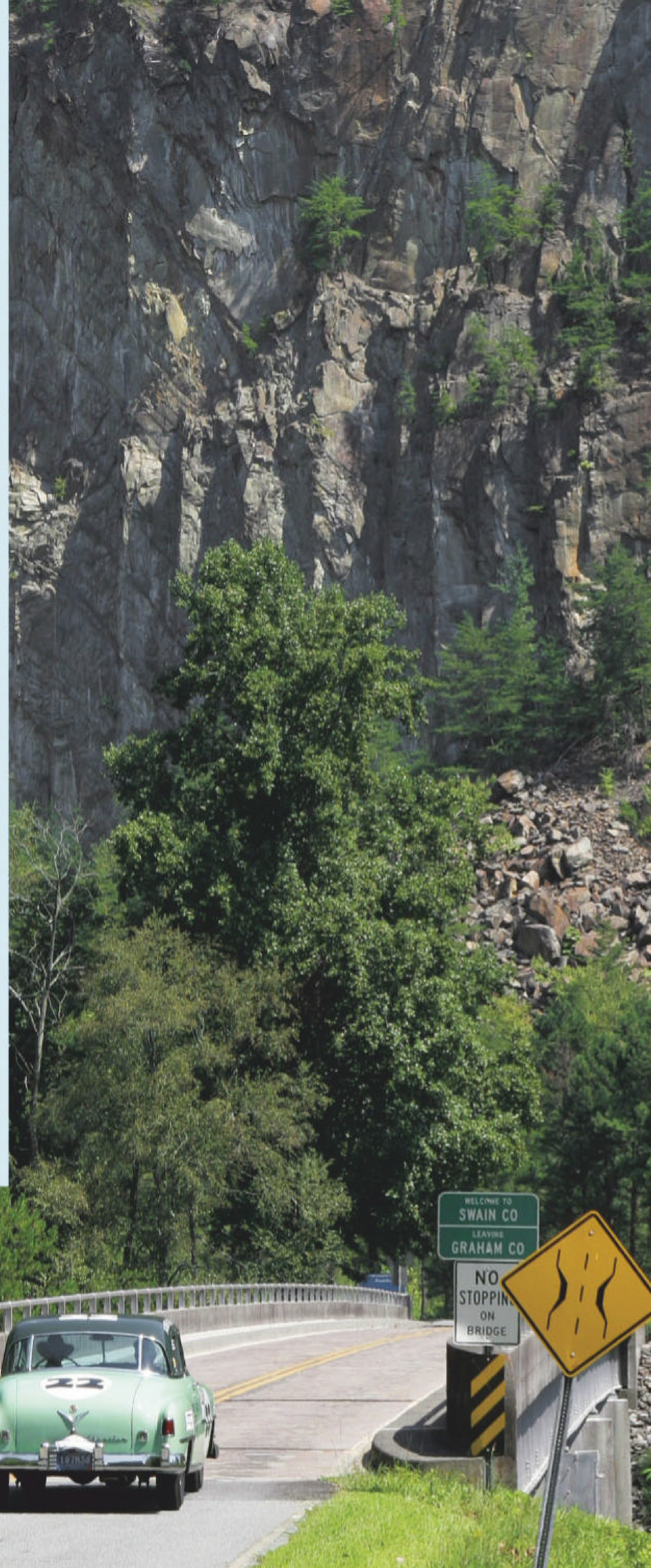


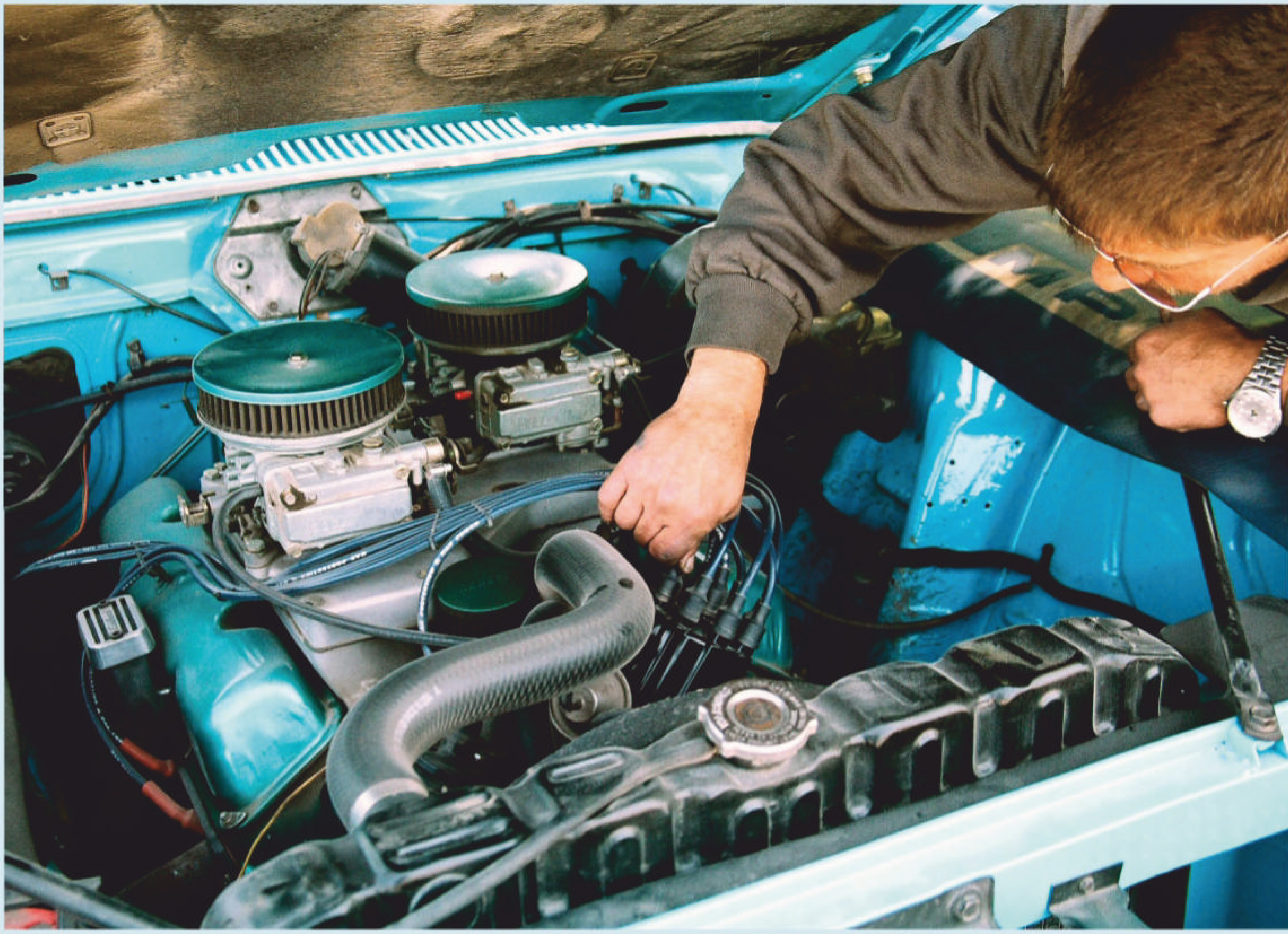









WELCOME TO
SWAIN CO
LEAVING
GRAHAM CO
NO
ON
BRIDGE



WANT TO ENJOY YOUR COLLECTOR CAR? IMPROVE IT

Chances are you can think of something your old car or truck (tractor? motorcycle?) needs right now. It might be as quick as replacing a headlamp bulb or as time consuming as applying a coat of wax. Whatever it is, tackling that job will give you a sense of accomplishment and forge a stronger connection between you and your favorite machine. Here are a few thoughts to help you get started.

Think Small—We all know someone who owns an old car that's completely or partially disassembled and hasn't been touched in years. If that's you, think of one small job that would jump-start your project again: Clean, strip, and paint a bracket; send out an accessory for rebuilding; or just make a to-do list of items you could accomplish in short blocks of time. If your car is still driving but in need of work, think twice before doing a full tear down; instead, consider undertaking smaller projects that will improve your vehicle's appearance or driveability. Even if a body-off restoration is in your vehicle's future, accomplishing some minor tasks today will lighten the workload later.

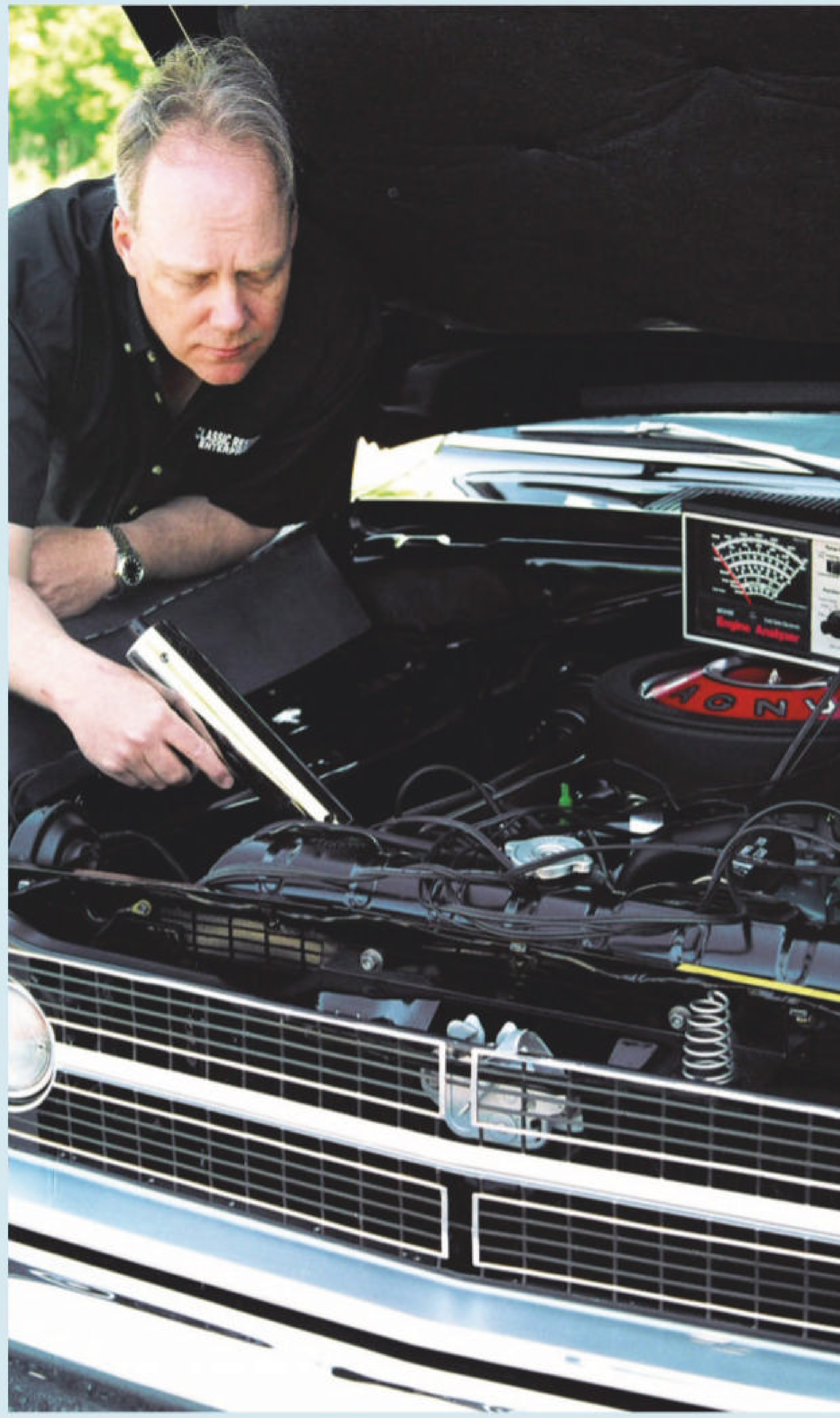
Do Some Maintenance—How long has it been since your old vehicle has had an engine oil and filter change? A coolant flush? A set of plugs? When was the last time you shined a timing light in its general direction? Keeping the fluids fresh and the drivetrain tuned up will give you peace of mind when you hit the road. Very often just poking your head in the engine compartment or getting your old car off its wheels and looking around underneath will reveal stuff that needs your attention.

Basic Housekeeping—Nothing could be easier or more instantly gratifying than a good wash and polish. Even if your old vehicle is scruffy, by thoroughly cleaning the body and glass, as well as the wheels and tires, you will enhance its curb appeal and just make yourself feel better about your investment. If your car's engine is ugly, pull on the latex gloves and spend a day scraping and degreasing everything in easy reach. Then pull off an accessory or two, like the air cleaner or the rocker cover(s) and treat them to a coat of paint—perhaps some new reproduction decals. Something this simple could kick-start your enthusiasm for refinishing the entire engine compartment. Inside, wipe down all the surfaces, and get busy with the vacuum. Are there any faded trim parts? It's amazing how a spray can of interior dye can make old pieces look new again and maybe inspire you to tackle some bigger jobs. (Man, those armrests look great! But now the door panels look terrible by comparison!)

Look, we're not trying to discourage anyone from taking on a major restoration project. Far from it. That can be one of the most satisfying experiences a car enthusiast can have. But by chipping away at some less monumental tasks a few hours here and there, you'll pile on improvements that will make your old vehicle more enjoyable to show off and drive.

—MIKE McNESSOR


WHITE
FLASH
LEXOL









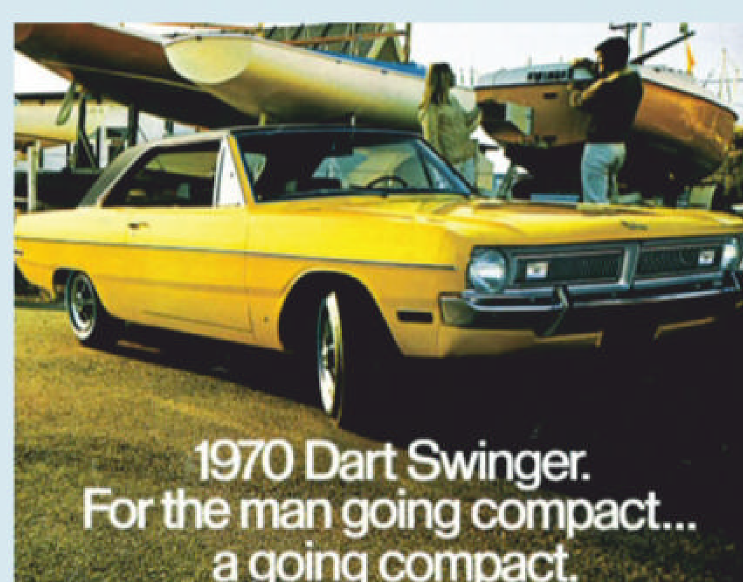
FUN WITH PHOTOGRAPHY

Remember those wonderful car advertisements and brochures from the 1950s, '60s and '70s that showcased an idyllic American way of life that seemed so perfect, so reassuring, so enjoyable? Those sublime moments can easily be replicated with you and your car as the star.

Instead of just driving your collector car, reenacting your favorite old-car advertisement is a fun pastime with seemingly endless possibilities, as there were so many creative advertisements that you, your family, and friends can bring back to life.

For instance, if you own a Ford Ranch Wagon, think about how much fun it will be to replicate that classic scene of loading the car with furniture along with your family and dog? Or how about parking your vintage Cadillac in front of a posh hotel or restaurant and have you wife or girlfriend pose alongside in a full-length gown, with you opening the door in your tux? Cadillac played out that scene in numerous ads. Perhaps you own a 1960 Catalina convertible. Reenact that classic Art Fitzpatrick Pontiac scene by taking it down to the waterfront, put on a captain's cap, and with your lady entering the car, have a friend with a blue blazer stand alongside your door. Got a 1970 Dart Swinger? Park it in front of a dry dock like Dodge did, and you and your partner pose behind it while leaning on a sailboat.

Most of these old advertisements are easy to recreate, and you no longer need expensive photography equipment to do so; your high-tech smart phone is all you that's required. And you'll be able to post them immediately online for all your family and car buddies to see. You can even turn this exercise into a contest among your car club members to see who recreates an old advertisement most accurately. ***—RICHARD LENTINELLO***



CONCOURS D'ELEGANCE

Hemmings Motor News

13th Annual

SEPT 13–15 2019

FRIDAY, SEPTEMBER 13th

- REGISTRATION & RALLY
- DINNER CRUISE

SATURDAY, SEPTEMBER 14th

- CRUISE-IN SPECTACULAR
- CELEBRATORY BANQUET & cocktail hour

SUNDAY, SEPTEMBER 15th

- CONCOURS d'ELEGANCE
  TROPHIES TO BE AWARDED! Winners also will appear in the pages of *Hemmings Motor News* and *Hemmings Classic Car.*



MASTER OF CEREMONIES: Bill Rothermel

Bill's broad knowledge and experience as an automotive historian and writer – as well as his role as master of ceremonies or judge in over 20 concours-level events nationwide – position him as an unrivaled expert. He's also a valued member of the Boards of Directors of the AACA Museum in Hershey, PA, and the Elegance at Hershey, and a past-Board member of the Rolls-Royce Foundation and the Boyertown Museum of Historic Vehicles. His lifelong interest in cars of all kinds and eras makes him a fascinating automotive commentator.

ENTER YOUR SHOW CAR IN THE SUNDAY CONCOURS:

Submit photos to: concours@hemmings.com
Open to concours-quality, pre-1974 collector cars, by invitation only.
For a list of the host hotels and more info log on to hemmings.com/concours

FEATURED MARQUES:

Prewar Rolls-Royce
Class of 1949
Datsun Z and ZX Cars (240, 260 & 280)
Early SUVs through 1978 (Bronco, Blazer, Scout, Jeep, Ramcharger, etc.)
Chevy W-Engine Cars
Vintage Race Cars
Fresh Restoration

ANNUAL CLASSES:

Full Classics
American Prewar
American Postwar
American Muscle Cars
European/Import
Preservation
Vintage Trucks

Village of Lake George
Town of Lake George

Held at The Queen of American Lakes: Lake George, New York (at the Festival Commons).

Presented by:

GULLWING MOTOR CARS

www.gullwingmotorcars.com

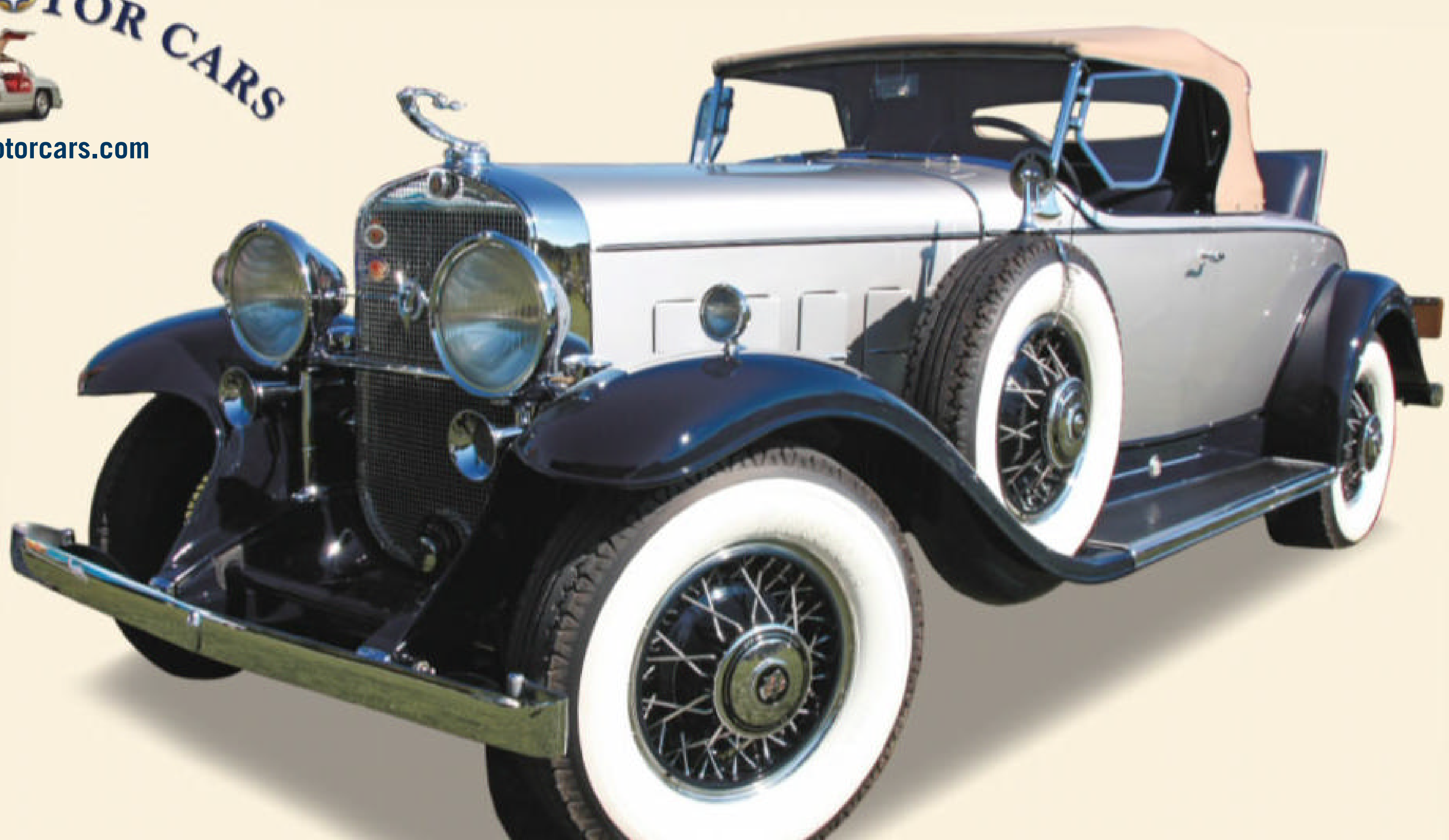
Gold Sponsors:

MPT INDUSTRIES
Covers, Lubricants, Appearance Products

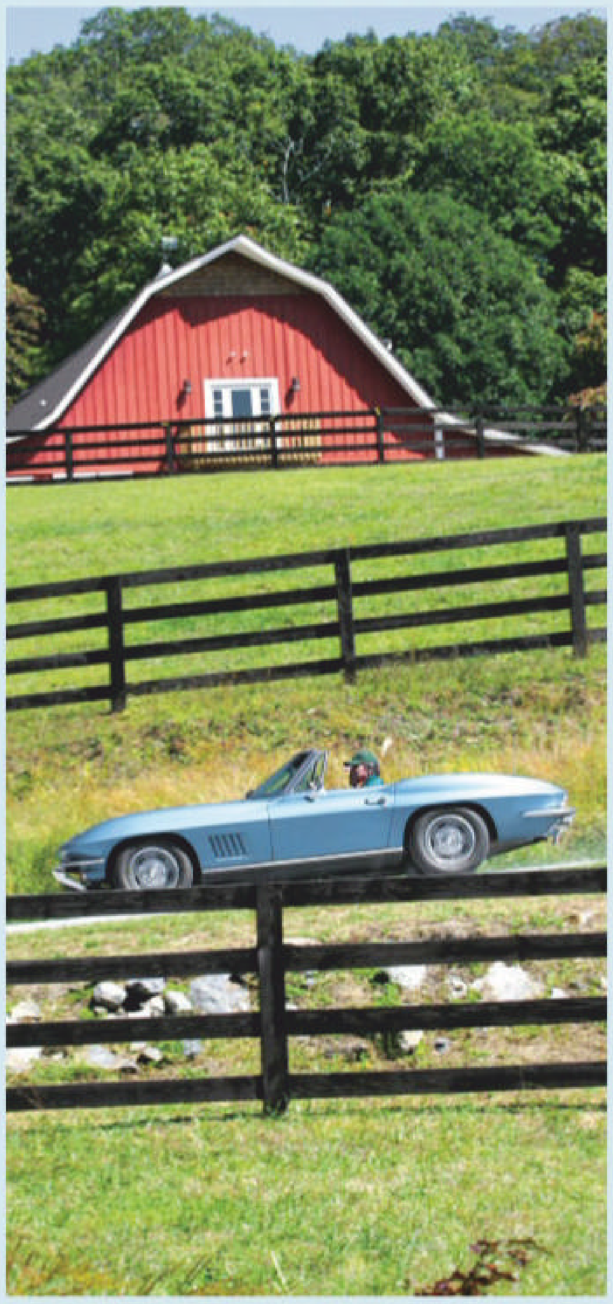
AMERICAN COLLECTORS INSURANCE

Silver Sponsor:

COKER TIRE









ROAD TRIP

Cars were—and are—built to take you from one place to another. Even our apparently driverless-car future will be about getting from one place to another. So, why not get in your classic and go somewhere? Skip the Interstates, avoid the big rest stops and multi-story hotels. Pick a place on the map you want to go to and plan your trip. Just don't forget that paper map, as your classic won't have that modern navigation system.

You may want to find that one place you've never been to before but have always wanted to visit, or perhaps an old standby that has proven time and again a great place for making new memories for you and your family. A road trip could be something as simple as a day trip a few towns away to have breakfast at… you know, that diner with the great pancakes or restaurant everyone is raving about, but it could be as ambitious and epic as a month-long journey circumnavigating the U.S. Lest you think embarking on such an adventure is not the best use for a vintage car, let me share three short road trip stories of people we have met here at Hemmings.

We once ran into a couple, on their way home, at a show in the Southeast in the fall. The pair criss-crossed the continent that summer, from their home base in New England, all the way across the U.S. and north to Alaska via Canada… in a 1920s Rolls-Royce. Then there was the visit from the Willys-Overland club, with one owner telling us a story about his 1910 Overland that he had taken from the East Coast to the Midwest for a club event, as a cruising speed of about 25 mph. And then we have the concours-worthy 1934 Packard Super Eight Club Sedan we featured a couple of years back, its owner having joined the CCCA tour of the Lincoln Highway from New York to San Francisco. After helping all of the other owners pack their cars onto trailers for the trip home, he and his wife continued their journey to Southern California and then all the way back, via Route 66 at first, to Chicago and then on to the East Coast, an 8,000-mile, coast-to-coast-to-coast month-long journey. Oh, and then he went out and earned another 100-point trophy with the Packard. Turn to page 64 in this issue to read about a 1940 Graham that sees almost as many miles as your daily driver.

If road tripping on your own is not your cup of tea, how about joining a tour, like our Packard owner did? Many car clubs arrange voyages of varying lengths. Sometimes they are of the afternoon-out-for-an-ice-cream variety, while others might indeed be cross-country jaunts for true adventurers. Some clubs arrange for tours that include general marques, while others are more specific. Some clubs have tours as part of a broad range of events, while others, like the VMCCA—which puts on the AAA Revival Glidden Tour—exist almost solely to conduct tours. The CCCA, the club that burns the flame for Full Classics, conducts its own tours, which it calls CARavans.

Beyond clubs, there are tours arranged by private entities that conduct such events at the Copper State 1000 or Colorado Grand, both sports-car-focused events that mimic the Mille Miglia, the original thousand-mile race in Italy, though these events are non-competitive. With so many options, rest assured, there is almost certainly a tour out there that you and your car will be eligible for.

We've been lucky at Hemmings Motor News, as our outpost in southwest Vermont, with our little museum, shop, and full-service fuel station, has become a destination of its own for many motoring groups when they tour the Northeast. So, if your club is planning a tour to New England or Upstate New York, be sure to look for us in Bennington. Let us know you're coming, and we'll save some spots for you in the lot and make sure to open the museum.









DOUG FERNANDEZ




GRAHAM



Supercharged Exhilaration

Enjoying the Graham driving experience in a 1940 "Sharknose" Coupe to the tune of 3,500 miles annually

BY THOMAS A. DeMAURO • PHOTOGRAPHY BY TERRY SHEA

Traversing large expanses of a silky-smooth highway or traveling along sun-dappled tree-lined backstreets in any classic car can transport its driver to a simpler time. Given their roadgoing exploits since 1989, Robert "Bob" Feldes and his supercharged 1940 Graham exemplify the spirit of the driveable dream.

"I've driven my combination coupe to all the states east of the Mississippi River, except Florida and Delaware, and to Iowa; Minnesota; Graham, Texas; and Canada," he tells us. Bob has even participated in Graham meets in Australia.

His admiration for the marque began in 1988. Mike Burkholder and his wife, Mariann, who lived two doors up from Bob and his wife, Jeneil, in North Carolina, owned a 1941 Graham Hollywood. The couples attended the Graham Owners Club International meet that year, kicking off a summertime travel tradition that endured for two decades.

Bob found this Graham for sale in the August 1988 issue of *Hemmings Motor News*, but it was in the Pacific Northwest. The owner had inherited it from his grandfather, so he had to stuff three vehicles into his two-car garage, and he was going through a divorce.

Mike knew an area Graham club member who could examine the car, which was "disassembled and rough, with barely any paint on it, no wiring, and little interior fabric left," according to Bob. On the plus side, it featured the optional supercharger and overdrive. Bob bought it and undertook his first major restoration project.



The namesakes of the manufacturer of his automobile, the Graham brothers (Joseph, Robert, and Ray), had entered the truck business after selling their Indiana-based glass factory in 1916. Though they used other engines as well, the fact that Graham Brothers trucks were also fitted with Dodge engines drew the attention of the automaker. A deal was cut in the early 1920s to use Dodge engines exclusively in Graham trucks and to sell them through Dodge dealers. In the mid-1920s, Dodge bought the truck company, and soon after the Graham brothers ascended to high-ranking positions at Dodge. Shortly thereafter, they decided to leave the company to start a new corporation to operate various enterprises, including automobile production. Graham-Paige Motors was formed from the 1927 purchase of the Paige-Detroit Motor Company.

Innovative designs and features helped Graham survive the Great Depression, but it was still operating at a loss. In 1938, the company introduced a new master line with the tagline the "Spirit of Motion." The new bodies featured a forward-jutting grille and fenders and sleek lines that made them appear to be moving while standing still. Later referred to by enthusiasts as the "Sharknose," the bold shapes were conceived by noted designer Amos Northup, who unexpectedly died during vehicle development from head injuries sustained in a slip-and-fall on ice.

The Streamline Moderne design was heralded by the press and won prestigious awards in Europe. It appeared to be too far ahead of its time for U.S.



The chrome-spoke steering wheel was restored. A Graham heater was added by the owner, and the interior was reupholstered. A three-speed manual transmission was standard, and this Graham has optional overdrive.

buyers though, and sales faltered. By the early 1940s, like many automakers, Graham was fulfilling defense contracts for the war effort instead of building cars. Following World War II, there was a plan to build a Graham-branded line, but it didn't come to fruition. In the mid-1940s, Graham-Paige transferred its automotive operation to Kaiser-Frazer, and later ventured into real estate.

Despite selling poorly, the 1938-'40 Sharknose Grahams are highly regarded by enthusiasts. According to Bob, an estimated 1,000 were produced for 1940, including multiple two-door body styles and a four-door sedan. Power was provided by Continental's 218-cu.in., L-head, straight-six engine fitted with several Graham-made components; it produced 93 hp at 3,800 rpm. With the optional belt-driven centrifugal supercharger, the rating surged to 120 hp at 4,000 rpm. When the supercharger was specified, the exhaust valve material was upgraded, and split exhaust manifolds, dual pipes, and a two-inlet single muffler replaced the single manifold and exhaust system.

With advice from fellow Graham Owners Club International members, Bob completed the restoration work on his Sharknose himself, including refinishing the body in lacquer. By May of 1989 it was up and running and, a month later, he drove it to the Graham meet in Williamsburg, Virginia. In

"It handles well on winding roads for a 1940-era car, due in part to the front anti-roll bar that reduces body lean in sharp turns."



subsequent decades, he's continued to improve upon the initial restoration and has driven his old Graham regularly. In 2004, Bob took the body down to bare metal and again repainted it in its stock hue of Empire Maroon, but this time using a modern two-stage paint system.

The engine was also rebuilt twice over the years, with the cylinders over-bored the first time. Bob sourced newer industrial Continental engine components including the crankshaft, rods, and camshaft, and used a timing gear drive instead of a chain to eliminate the possibility of chain stretch. Hardened valve seats were also added for durability when using unleaded fuel.

To improve the driving experience, an electric fuel pump was installed to thwart vapor lock on hot days and to ease starting after the car sits for a while. A switch was mounted under the dashboard and an LED in the chrome block-off cap for the cigar lighter reveals when the pump is running. A 6-volt positive to 12-volt negative inverter powers a GPS and charges Bob's cell phone.

He prefers the Graham's ride and handling with radial tires as opposed to bias-plies, and he installed an adapter kit for the driveshaft to allow the use of improved and more easily attainable U-joints. Bob also had the radiator fitted with an updated core, mounted additional tail/brake lamps under the bumper, and added a small work light



The 120-hp six-cylinder flathead has the optional supercharger featuring a 7.5-inch-diameter rotor that spins at 5.75-times engine rpm.

in the trunk to better see his tools during rare roadside repairs.

"My Graham cruises effortlessly at 60-65 and even 70 mph on the interstate," he explains. "It handles well on winding roads for a 1940-era car, due in part to the front anti-roll bar that reduces body lean in sharp turns." With no power steering or power brakes, however, some extra effort is required, and I



have to be aware of other drivers who don't realize that my car can't stop as quickly as theirs' can.

"Not long after we got it on the road, another Graham club member rode along with us, and my wife expressed some concern about the car's durability. He told her not to worry, and that this car will take us to places we never dreamed of. That's exactly what it did, it took us to the Graham Owners Club International meets, and on tours of many places in the U.S. and Canada."

About 11 years ago, Bob's wife passed, so he continues their annual driving rituals and accrues up to 3,500 miles per year in their Sharknose. The June 2018 club meet in Plymouth, New Hampshire, marked his 31st. On the first day Bob, now 75, drove the Graham 612 miles from North Carolina to just south of Syracuse, New York. A driveable dream indeed.



Shared Styling

Commercial Vehicles in Passenger-Car Clothing

BY WALT GOSDEN • ILLUSTRATIONS COURTESY OF WALT GOSDEN AND JOHN SALEMMO



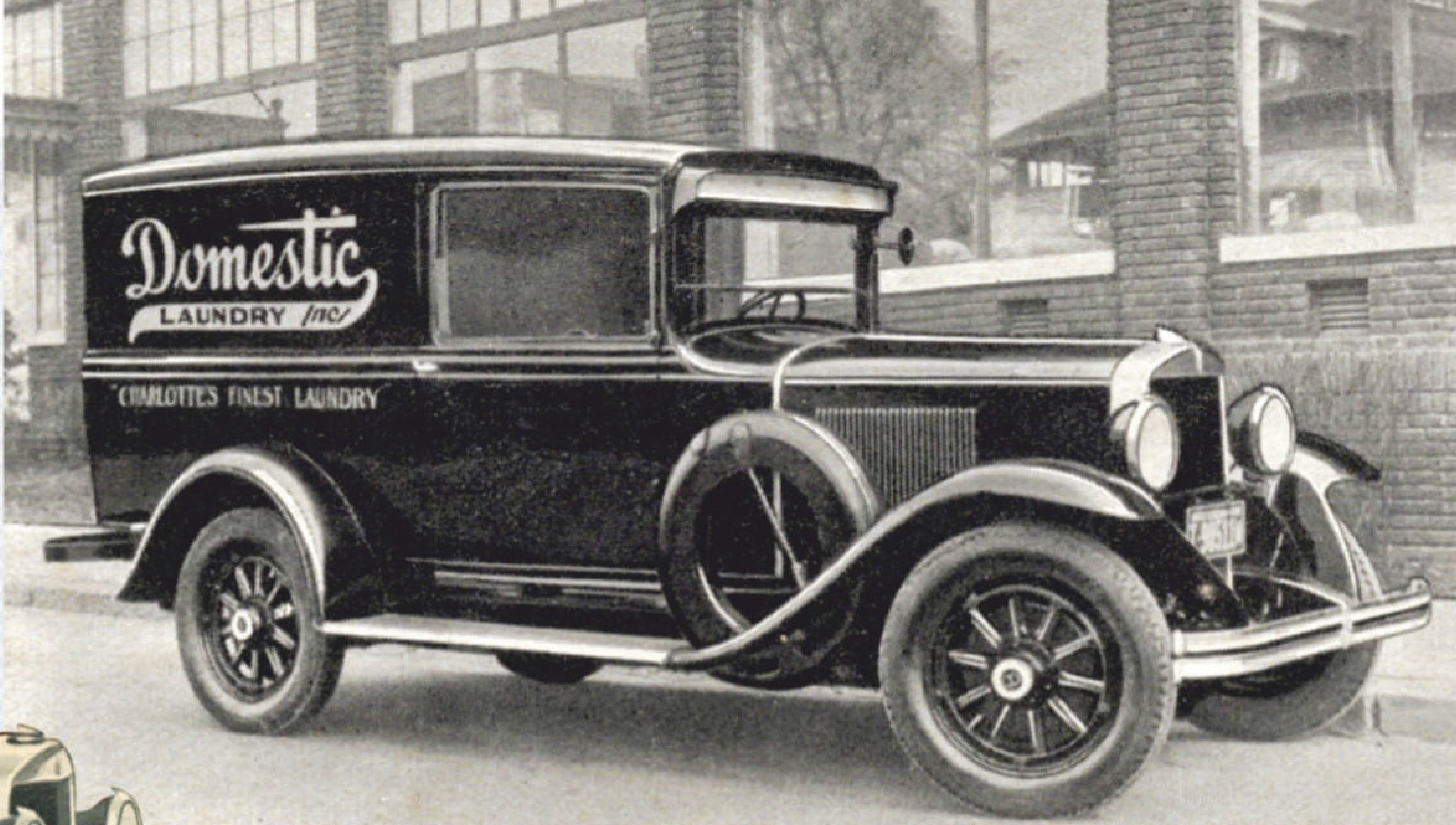
Automobile manufacturers realized early on that people who purchased their motor cars might consider them strong enough to alter them for use for commercial and business applications. Touring cars, roadsters, even sedans were "modified," both skillfully and crudely, for business use to haul all sorts and types of cargo.

The well-built, rugged, and strong Dodges and Fords were especially favored in the years after World War I when demand for vehicles increased due to the return of the soldiers from Europe who married and increased the workforce. Dodge realized early on what volume of sales could be achieved when it saw many of its cars converted into pickup trucks. J.T. Cantrell & Company in Huntington, Long Island, New York, increased its factory capacity to handle the volume of orders it was receiving for station wagons that it almost exclusively built on four-cylinder Dodge chassis.

Not many commercial vehicles in the years immediately after WWI resembled passenger vehicles in their front-end and fender styling. The majority of ¾-ton and uprated trucks had very blunt, sharp-edged features, and even into the Streamline Moderne styling

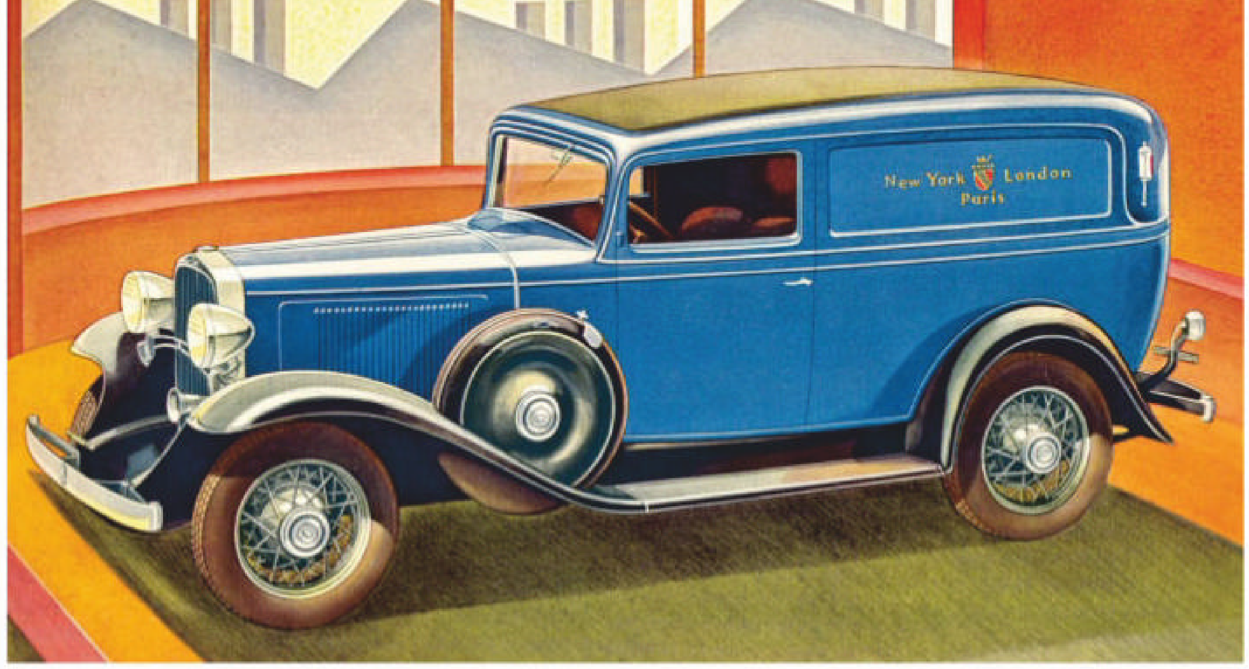
Graham-Paige Motors in 1930-'31 noted its Paige commercial car was "adjustable to every need" and was "building prestige for many types of merchants." Its delivery truck had a 115-inch wheelbase, hydraulic brakes, and a six-cylinder engine rated at 66 horsepower.

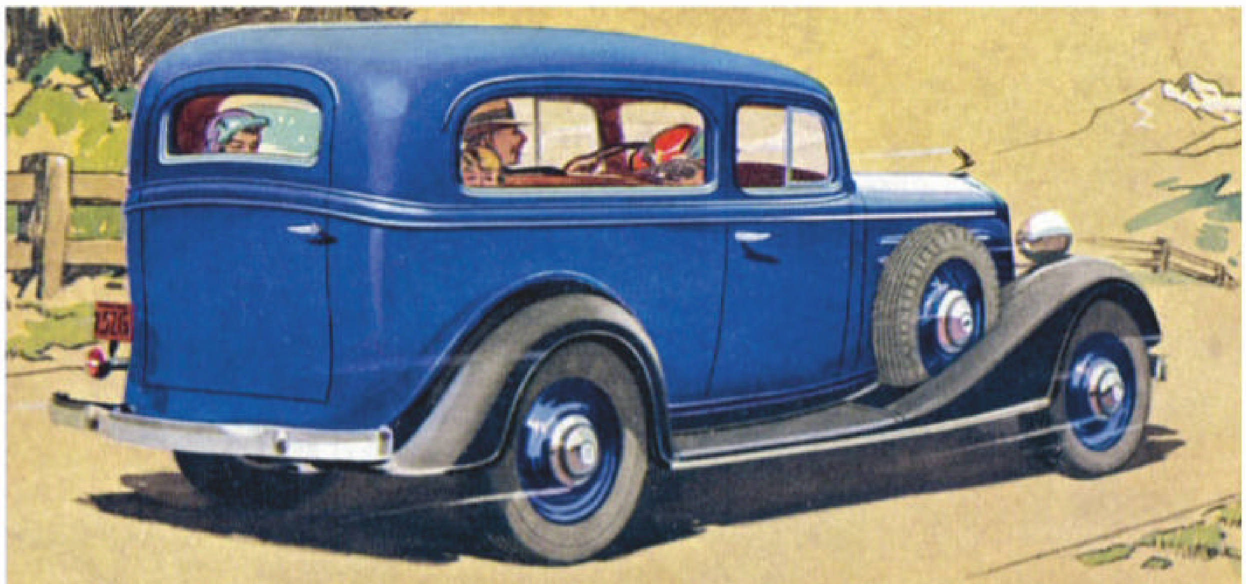
The 1931 Chevrolet sedan delivery was available with a plated or painted radiator shell, and its close relationship with a two-door sedan in sharing some body panels is evident.


Domestic
LAUNDRY Inc
"CHARLOTTE'S FINEST LAUNDRY"


Swift's Premium
Ham and Bacon
Swift's Premium Quality

era of the 1930s reflected their husky build with large hood, cowl, fenders, etc. Commercial vehicles did adapt some passenger-car styling features and mimicked or copied the look of the automobile, especially on the light commercial, half-ton capacity chassis that lent itself wonderfully to city and "in-town" delivery vehicles. This was especially evident on sedan deliveries, small panel vans, pickups, depot hacks, station wagons, and fancier commercial vehicles that were used to deliver flowers,



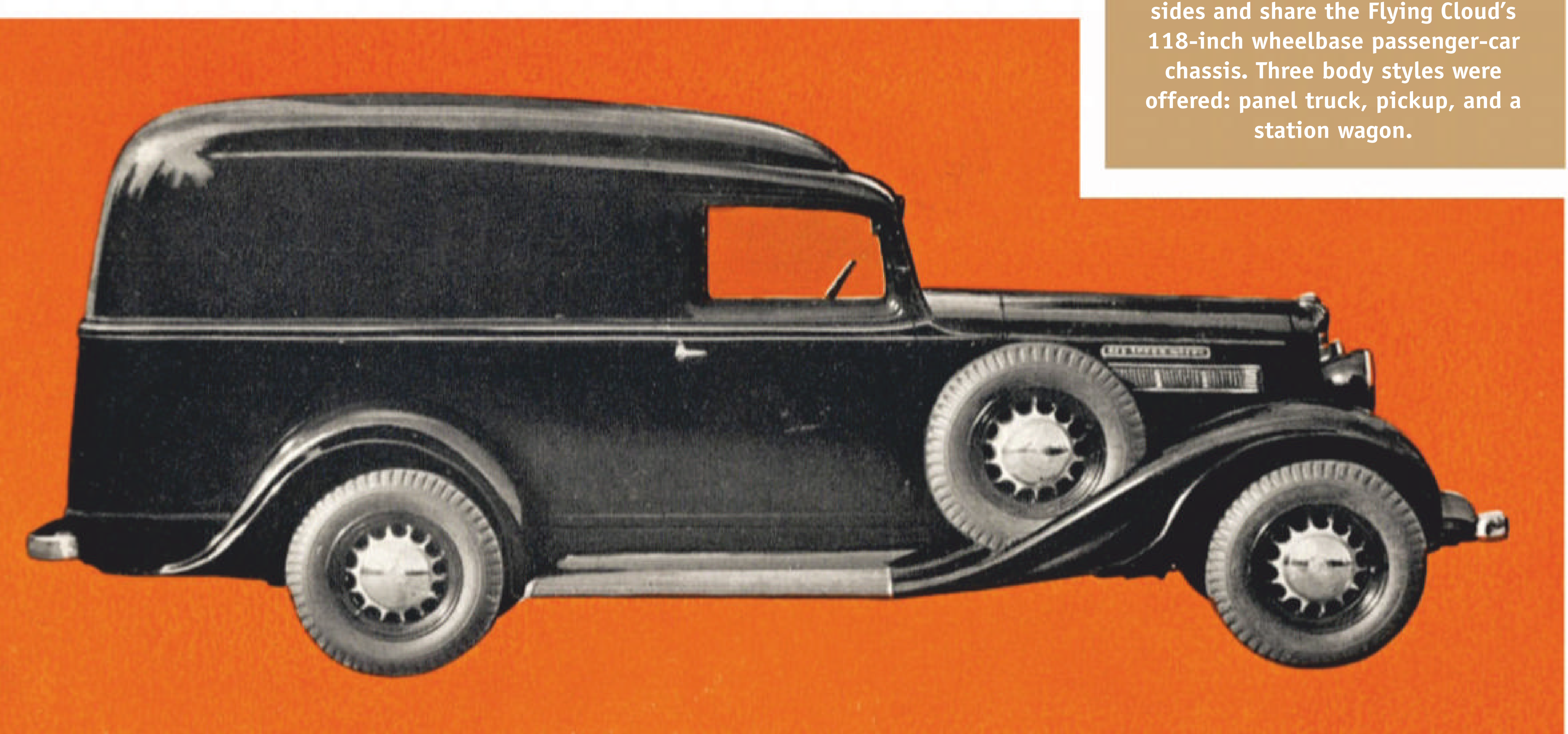




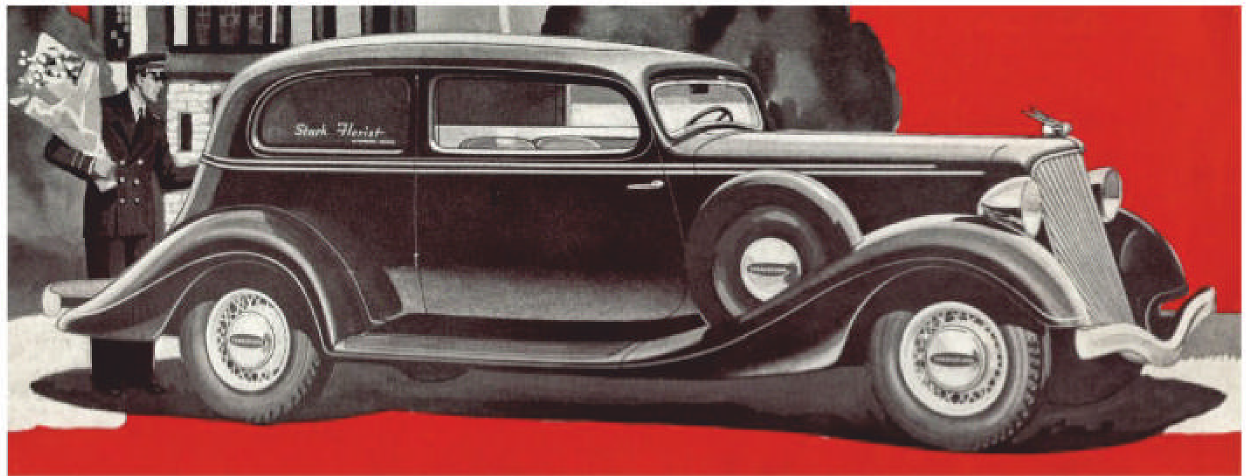
The front body panels of the 1933 Chevrolet sedan delivery resembled those of the passenger cars of a year earlier. Note the coach lamp mounted above the belt molding at the rear of the body. This was optional equipment and not on all the sedan delivery and panel trucks sold.

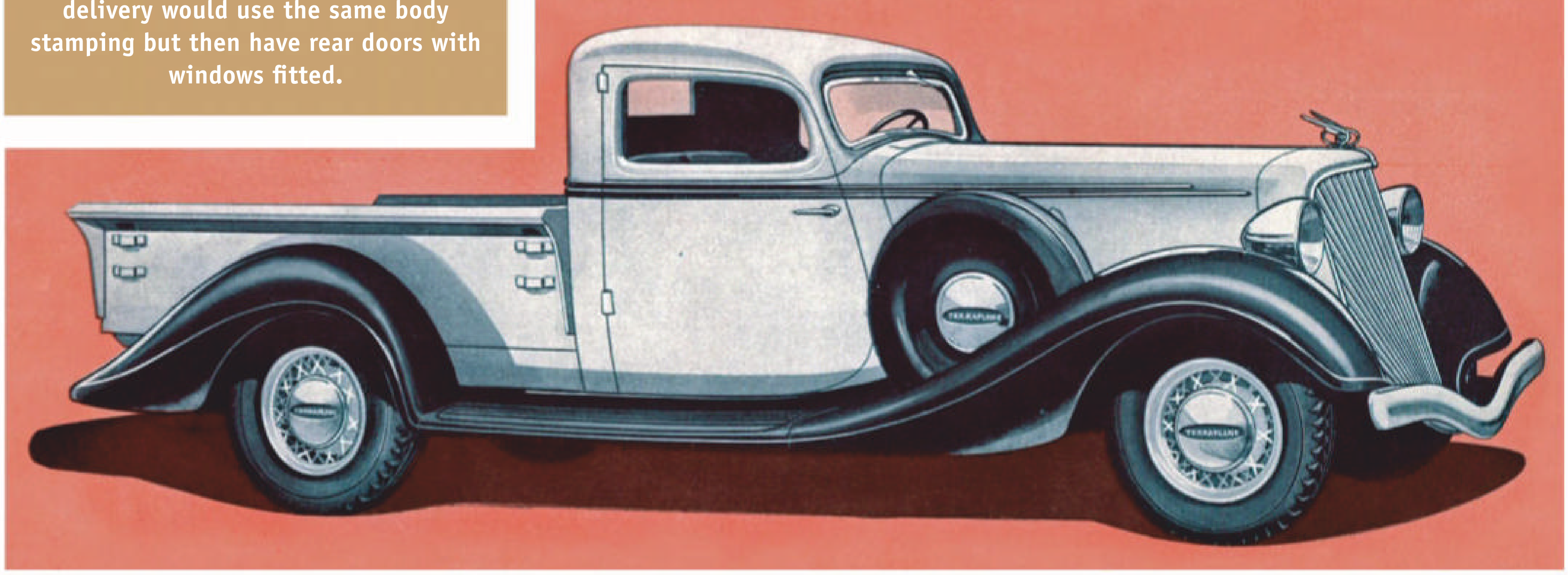
In 1934, Chevrolet noted its offering was the "smartest of all Deliveries." The body was built by Fisher, which also built the coachwork for the automaker's passenger cars. There was "a delivery unit and passenger car" combination that was equipped with side windows rather than metal panels. Chevrolet announced that this delivery had the capability to be dual purpose when a sedan-type seat was mounted in the rear. It quickly transformed a commercial delivery car into a passenger car, and "the necessary equipment was available at extra cost."

The new REO ½-ton commercial vehicle in 1934 would carry the "Speedwagon" name plate on its hood sides and share the Flying Cloud's 118-inch wheelbase passenger-car chassis. Three body styles were offered: panel truck, pickup, and a station wagon.



Terraplane commercial cars in 1934 were "built on the Hudson principal of unit-engineering." In addition to the sedan delivery and the cab pickup express, Hudson's Terraplane line offered its two-door sedan passenger car as a commercial model. The rear passenger seat area was ideal for traveling salesmen to stow their products. Terraplane called this body style a "Utility Coach." A sedan delivery would use the same body stamping but then have rear doors with windows fitted.

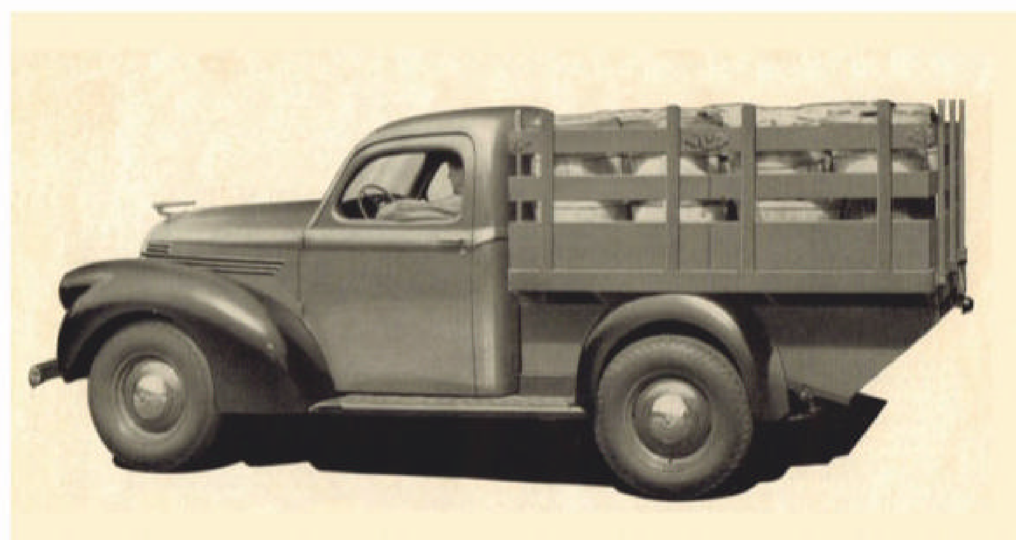




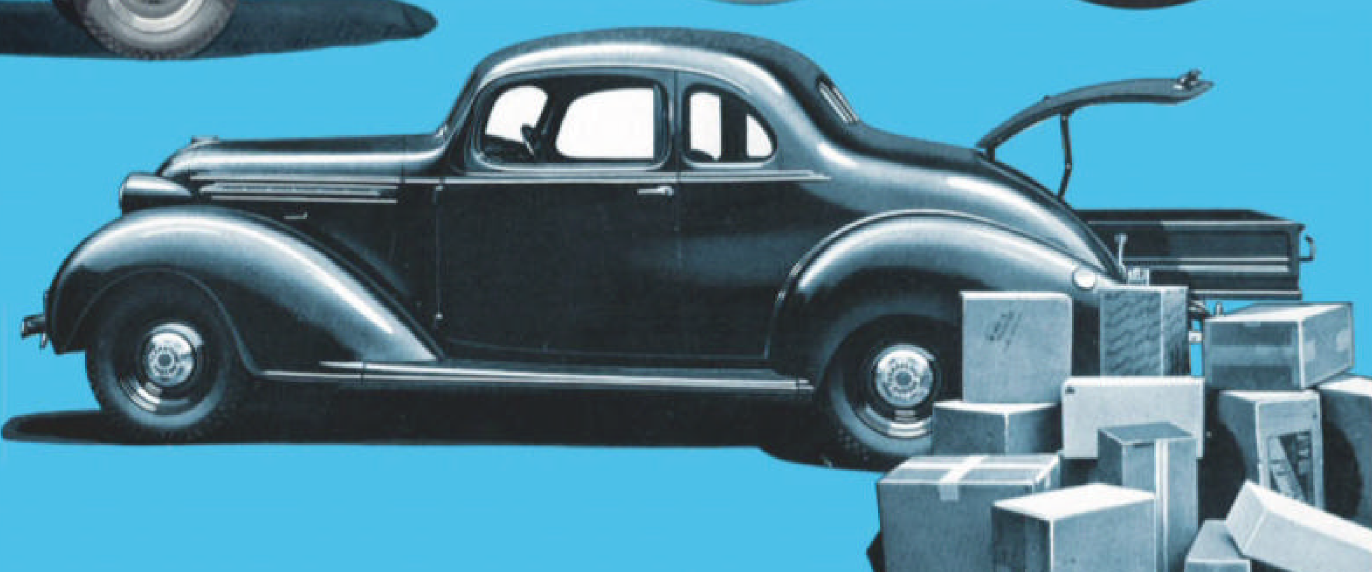
bread, milk, groceries, etc. to the door of their customers. Remember, this was an era of small mom-and-pop stores like butchers, bakeries, and grocery markets, etc. Home delivery by merchants was the rule, not the exception.

Most of these commercial vehicles did share passenger-car components such as grilles, headlamps, parking lamps, bumpers, and even some body panels (particularly fenders), and sometimes the cowl/windshield area as well, although this did not regularly happen from year to year. However, their mechanical

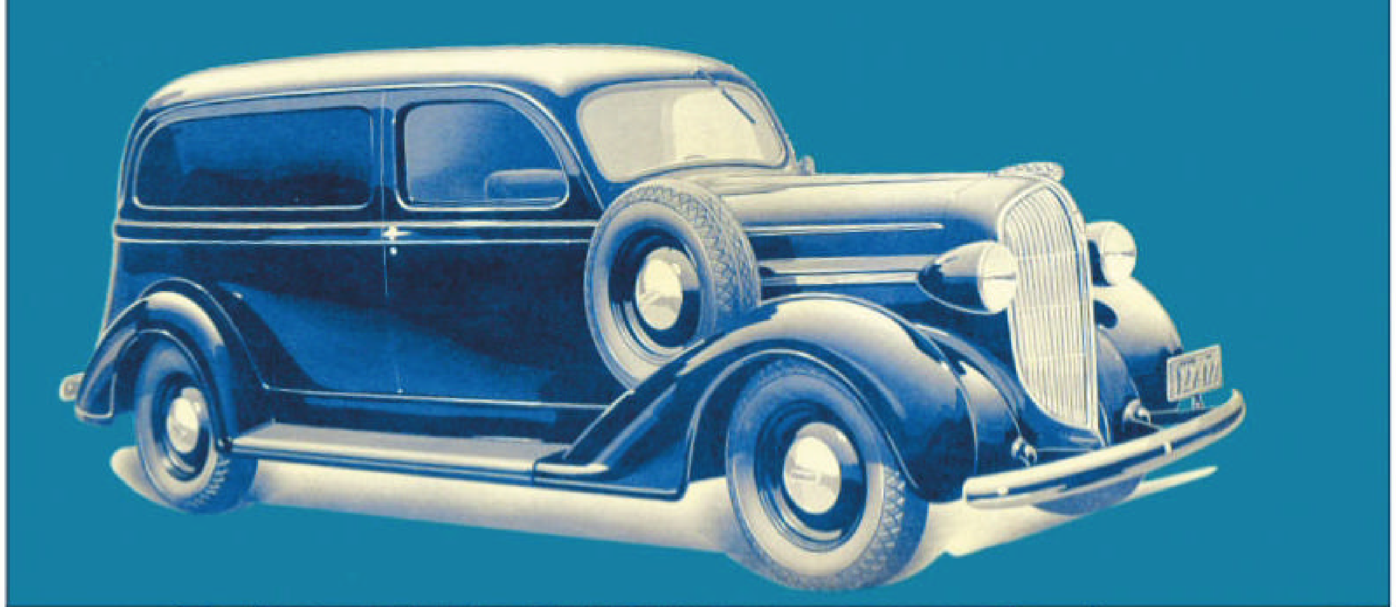
A cab stake truck was offered by Willys and looked similar to its pickup, but as seen here, the rear bed and side racks were the difference. "Big-Roomy-Rugged" is what Willys called these vehicles in its promotional material.





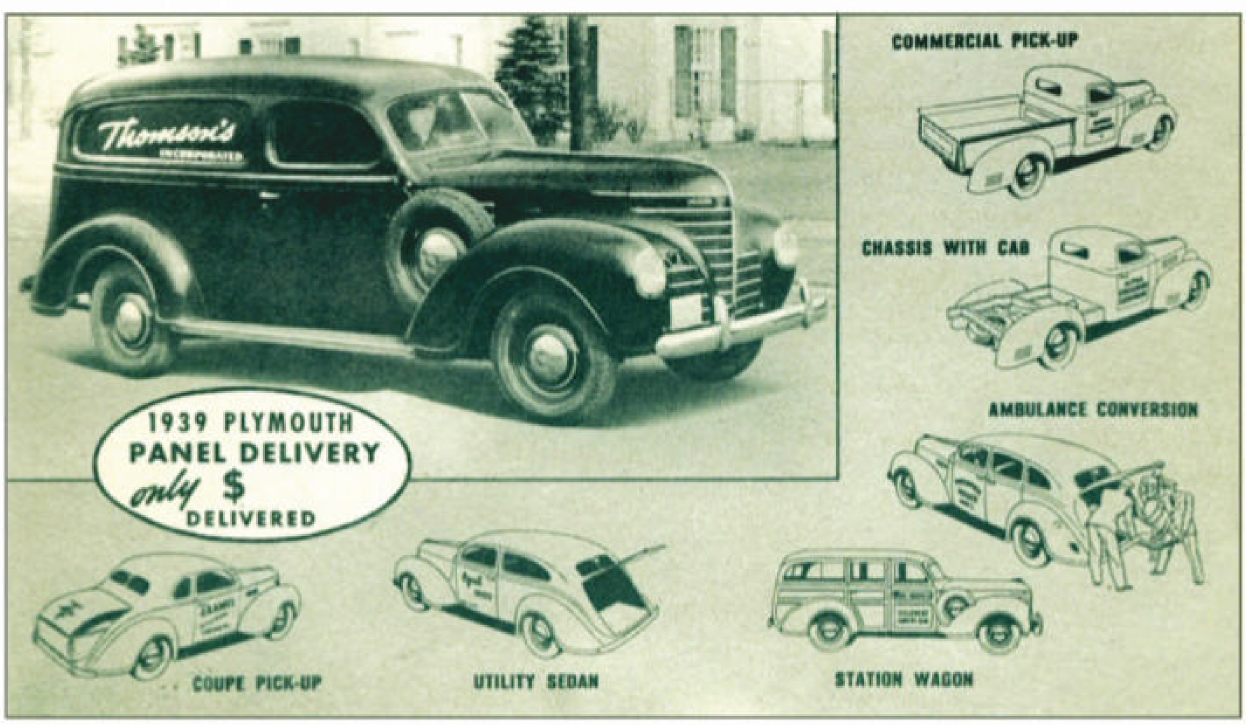


In 1937, Terraplane had expanded its offering of commercial cars with additional body styles, such as its longer-wheelbase "Big Boy" series. The Coupe Pickup was offered by Terraplane in both 1937 and 1938, looking virtually the same. It had a pickup box that could be slid into place with the trunk lid open.





Plymouth had created a commercial car line in 1935, and by 1938 had several body styles including the panel truck shown here, which it called a "Commercial Sedan." The resemblance to the maker's passenger cars is very evident. For 1938, Plymouth also offered a pickup truck with the spare tire located in the right front fender for easy access. This commercial vehicle was not overly large, as it shared many available parts with the passenger cars.





In 1939, Plymouth expanded its line of body offerings, all clearly resembling its passenger cars. The coupe, two-door sedan, and four-door sedan body styles were offered in commercial applications with additional features or slight modifications to attract business use.

For 1940, Plymouth used passenger car body panels for its panel delivery trucks. The utility sedans were still offered as well, using the two-door sedan as their foundation basis, with a divider screen behind the front seats.

aspects were different, mainly because commercial cars had heavier chassis, engines, and axles.

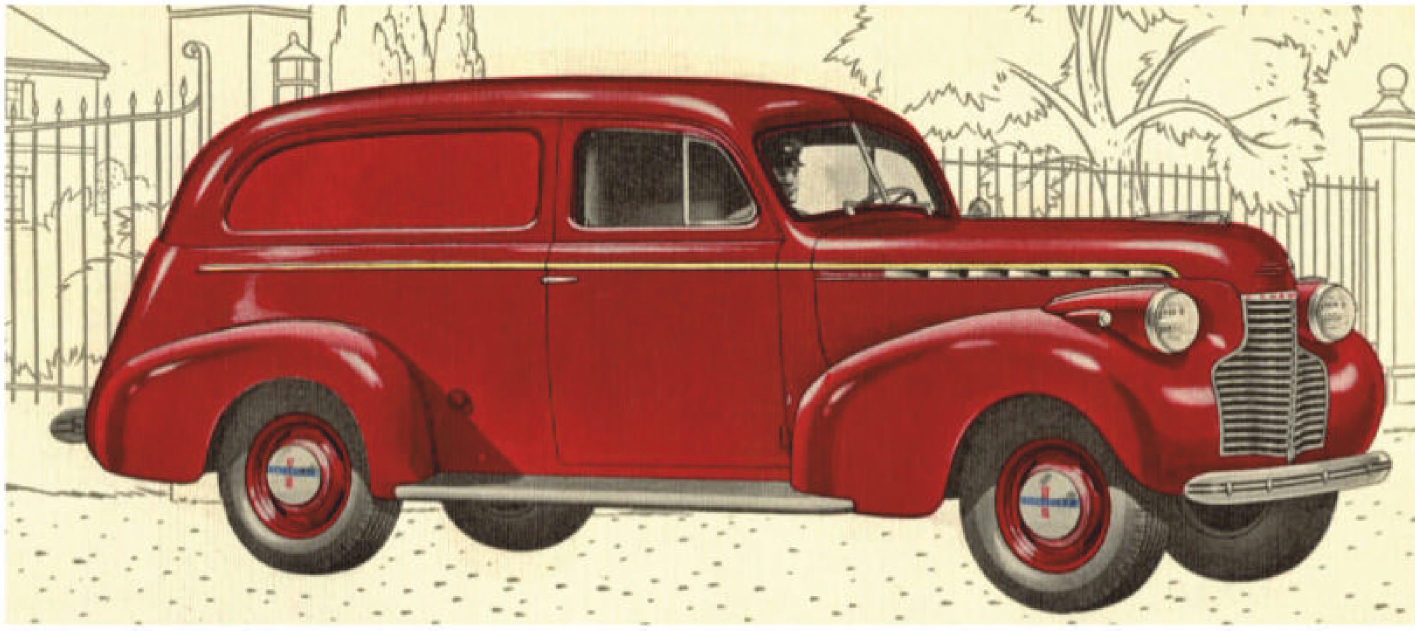
Town car and "boulevard" deliveries were especially car-like in their appearance. Some of the more deluxe versions had coach lamps mounted on the B-pillar or rear quarter panel above the beltline molding, suggesting they were delivering fancy goods or services. A fair number of commercial delivery trucks in this category were operated by drivers dressed in suits or uniforms, with a chauffeur's cap and gloves; the mode of attire of delivery people as well as the upscale appearance of the vehicles they were driving were truly special.

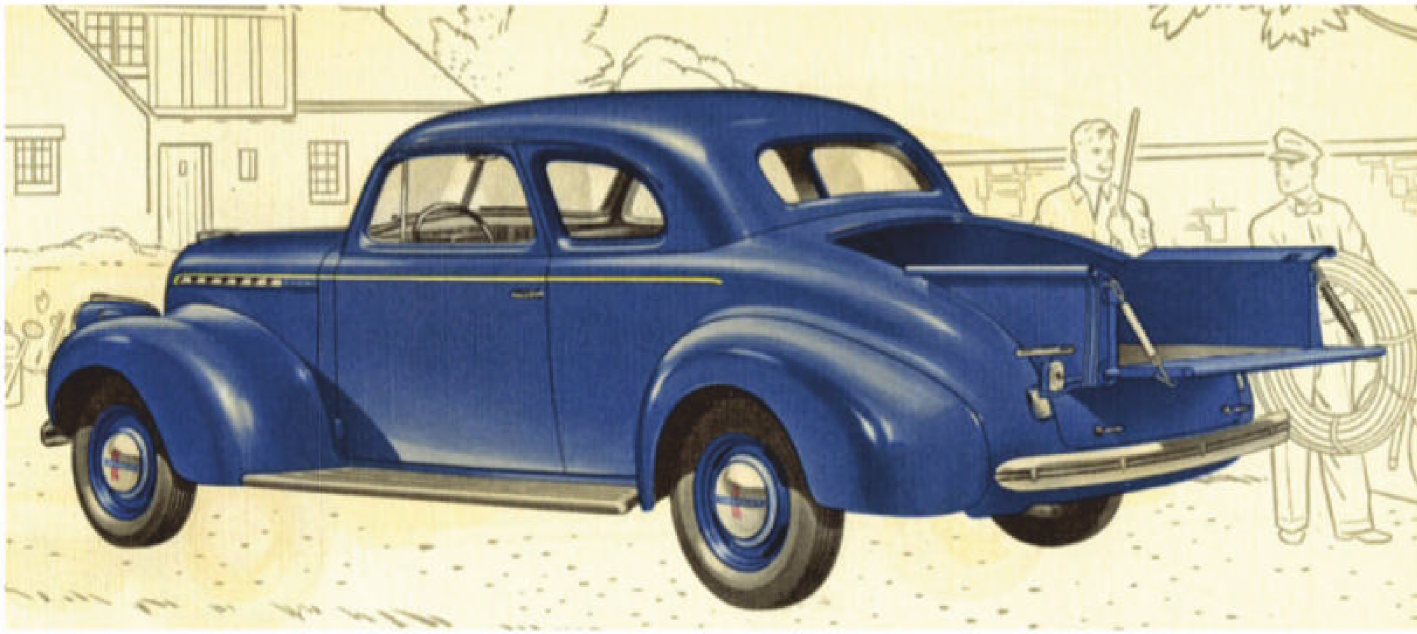
The delivery vehicles that shared body panels with their passenger car cousins did not really survive post WWII. Sedan deliveries continued to be built by a few manufacturers, most notably Chevrolet, Pontiac, and Ford, which utilized most of the body shell stampings they used to construct their station wagon models. The era when commercial vehicles and passenger cars shared styling components lasted for about 15 years, and the number of vehicles built this way was relatively small.

In its promotional literature, Willys called these types of vehicles "Half Tonners." Chevrolet noted "all the features of the 1934 Master six-passenger cars" were also on its smaller delivery vehicles. Terraplane in 1937 wanted you to see "the gleam of the chromium and stainless steel," while Plymouth for 1940 proclaimed: "Look at it. Passenger car comfort, passenger car beauty."

These commercial cars were intended for "salesmen, merchants, rural mail carriers and ambulance use," stated Terraplane in its promotional brochures in the mid to late 1930s. At that time, both taxi cabs and station wagons were also considered commercial vehicles, and were often shown in the commercial/truck sales literature and not in the regular passenger-car sales catalog. Up through

Chevrolet in 1940 had lighter-duty trucks in addition to its full line of ¾-ton-and-up heavy-duty trucks. Its sedan delivery was popular and looked just like its passenger cars. In 1940, the coupe pickup application was popular for automakers, and not to be outdone, Chevrolet had its own version. Ad copy noted that the body was the same as the Master 85 series coupe, simply with a pickup box added.

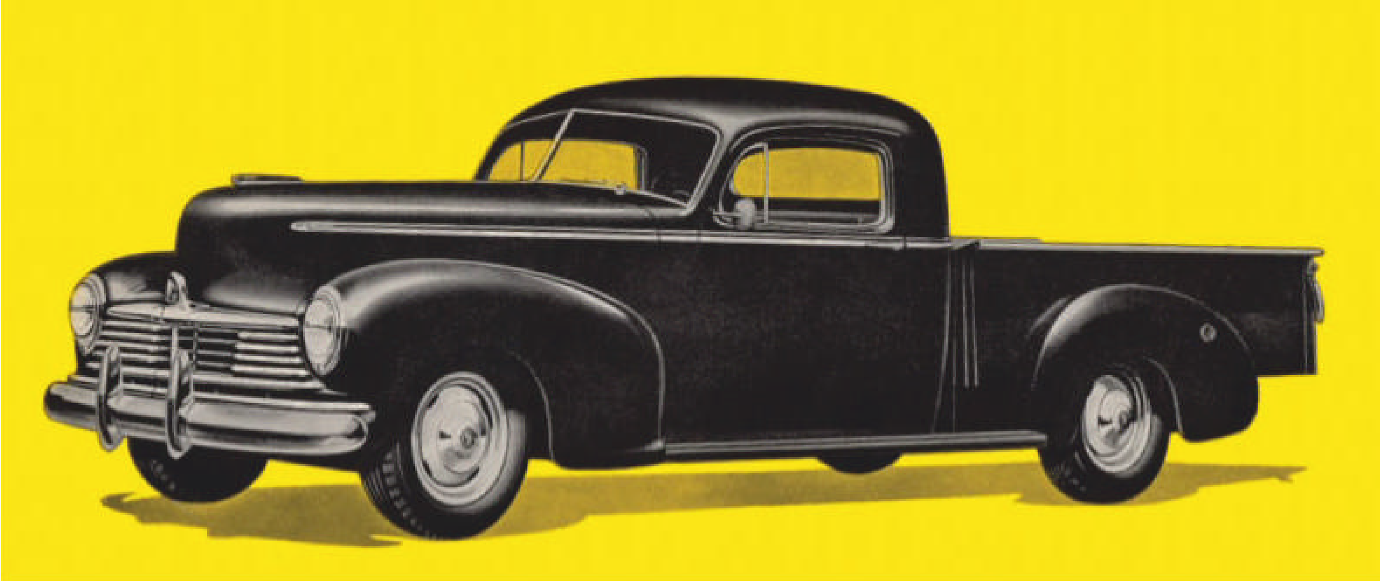




1942, when passenger-car production ceased for the war effort, manufacturers would often issue separate sales folders for their station wagons and taxi cabs, even though most of these vehicles shared the same chassis and engines as their passenger-car counterparts.

The practice of using passenger car styling on half-ton chassis started in the late 1920s. Many manufacturers took advantage of this opportunity to use basic equipment and components. Repurposing existing machinery and components already in use on passenger cars made perfect sense. With no major extra costs associated with doing so, why not let the commercial and passenger car offerings

Hudson promoted its 1946 commercial line by making its cab pickup share its styling with its passenger automobiles. Ads proclaimed that there was passenger-car comfort for three big men on the bench seat. After 1947 there would be no more Hudson pickup trucks, as the step-down styling and body engineering for 1948 would not be feasible for commercial use.



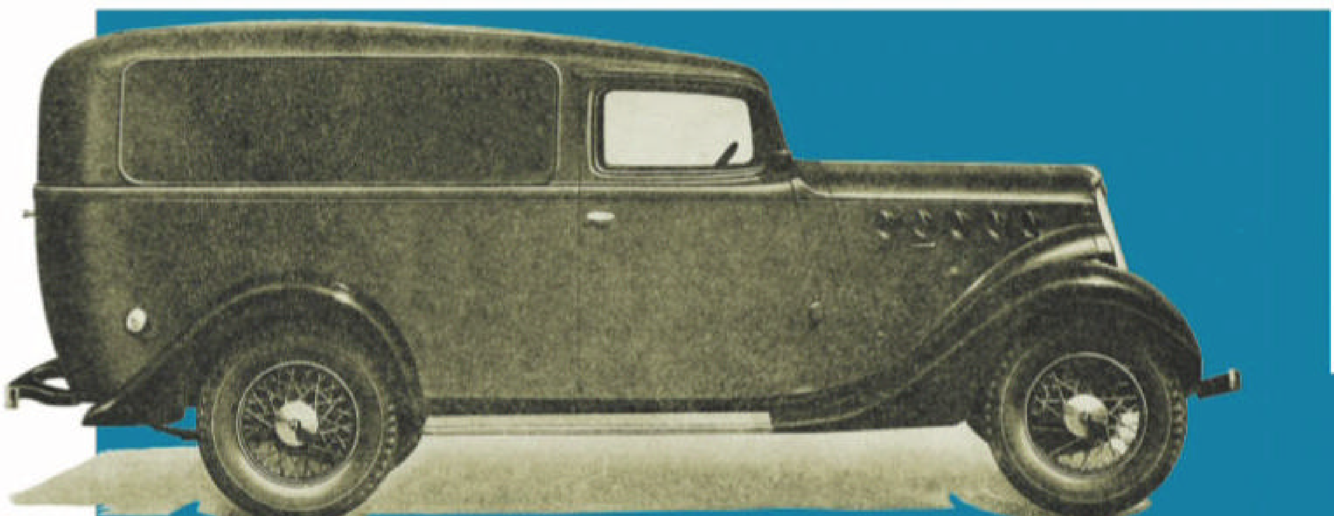
share similar equipment? It was all about who was able to convince the general public that their product was the best or offered the most for the money.

Major auto manufactures and independent companies alike tried to put a unique spin on the vehicles they had on offer. The sedan delivery body style, for instance, typically employed many stampings that were shared by the two-door sedan body that was often referred to as a "coach" by a number of manufacturers. From the mid-1930s to early '40s, that two-door body style was particularly promoted to salesmen. In the 1932-'36 time period, an extra door was cut and fitted to the body shell, incorporating the rear window. Access to the cargo/luggage area in the body was via the two side doors or the single or dual doors at the rear. Often in the very late 1930s, a mesh screen was fitted just behind the front driver/passenger seat for security as well as protection for the driver from goods and packages shifting during transport.

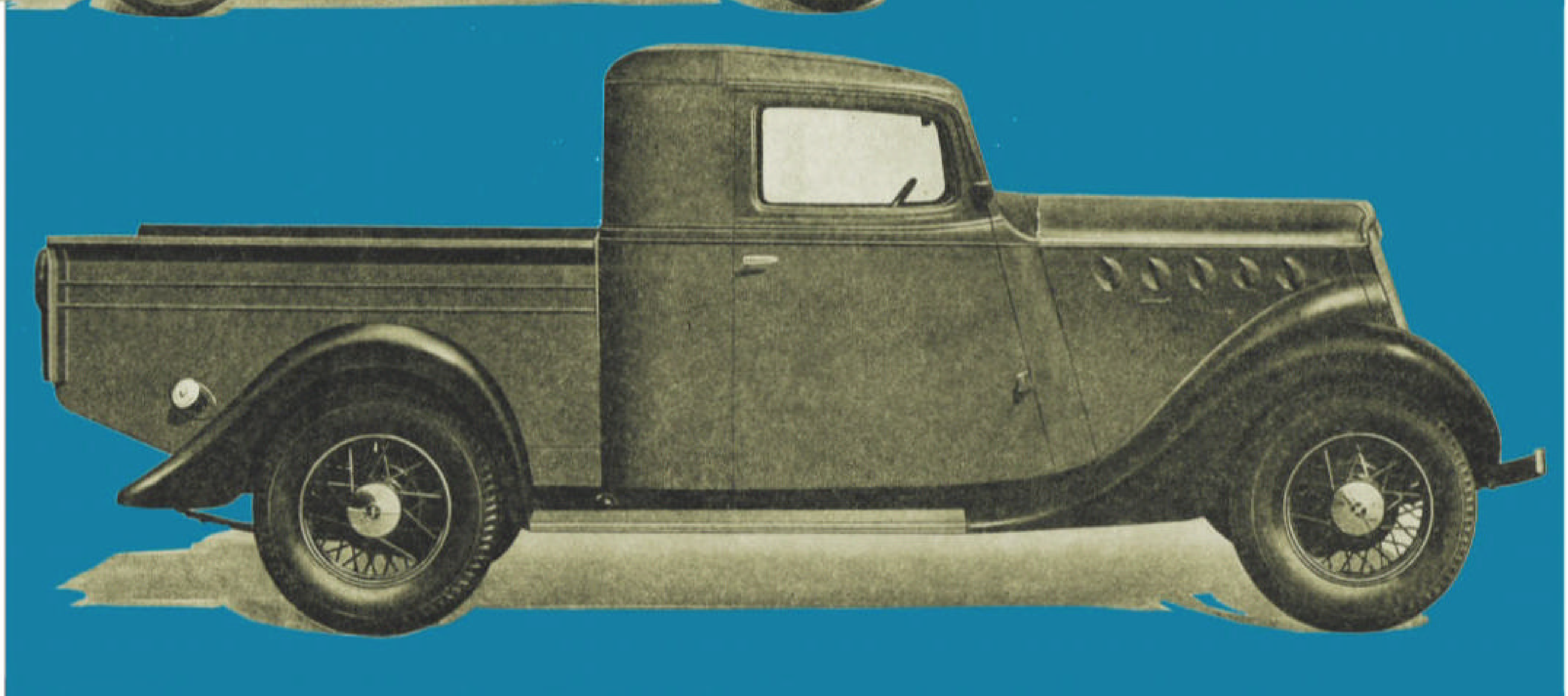
The trunklid of a body shell from approximately 1936 and later would provide access for storage, while the partition that was located behind the rear seat cushions of a passenger car would be eliminated and the floor area made level so goods and parcels could easily be slid in. For a sedan delivery commercial body, the large rear side windows of a two-door sedan body were replaced with a sealed metal panel, and any window channels or mechanisms were eliminated. Chevrolet, with its passenger car-sized pickup and panel trucks, as well as Ford and Paige in 1930-'31, had commercial cars that looked like the passenger cars made by the same firms. The sedan delivery body especially echoed the styling of the passenger cars, and many of these shared body panels as well, and in some cases wheels, hubcaps, headlamps, taillamps, and radiator shells.

During the 1933-'34 era, a number of manufacturers offered examples of commercial cars that relied on the common use of shared body panels. The economy of the U.S. at that point was poor, and vehicle sales reflected that. There was a limited amount of money available for manufacturers to tool up special molds to stamp out totally different body panels for their commercial offerings. As a result, in 1934 Terraplane, Chevrolet, REO, Dodge, and Willys all offered commercial vehicles that strongly resembled their regular lines of passenger cars.

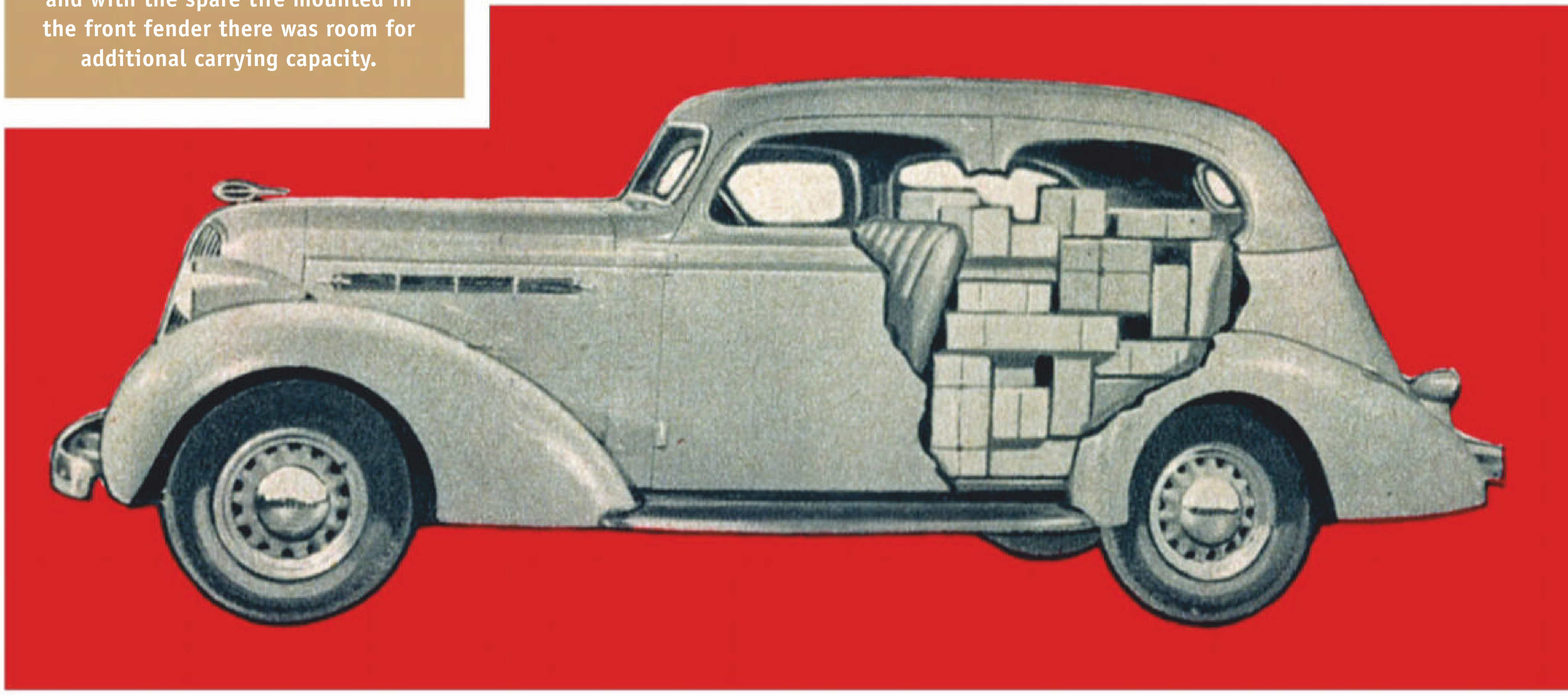
The shared styling would continue through the 1942 model year, and in the



The Willys Model 77 was touted in 1933 as the economy commercial car. The panel delivery was promoted for use by bakeries, florists, dry cleaners, etc. for delivery of their services and products.



late 1940s Hudson especially would continue the prewar idea of making its pickup truck look very much like its passenger cars. Although some sedan deliveries in the 1950s continued to look like or share the passenger-car styling—especially those made by Chevrolet and Pontiac—the prewar trend had dwindled to a trickle among manufacturers. To view one of these examples today in person is a real treat. They illustrate a point in history when commercial vehicles sharing components with their passenger-car siblings reflected both style and economic sense.



The 1936 Studebaker St. Regis Brougham made an ideal business car with its large luggage compartment. They were used for deliveries of canned and case goods, as well as by dry cleaners. The rear section had access from the truck, and with the spare tire mounted in the front fender there was room for additional carrying capacity.

AACA Library & Research Center

America's premiere resource for automotive literature and history



BY MARK J. McCOURT • PHOTOGRAPHY COURTESY OF THE AACA LIBRARY & RESEARCH CENTER

A common perception of libraries is that they're stuffy, dusty places staffed by serious, cardigan-, and spectacle-wearing spinsters who'd just as soon "shush" you as smile. Visiting the nonprofit Antique Automobile Club of America Library & Research Center—open to every car enthusiast, regardless of club membership, six days a week—and engaging this popular institution's professional staff, quickly blows that silly stereotype out of the water. This is one library that is as dynamic as the world of historic automobiles that its ever-expanding collection celebrates.

Since the AACA's founding in 1935, its members have collected automotive literature, books, and periodicals, to accompany their old cars. One of the AACA's most prominent early members, Thomas McKean, established an extensive automotive literature collection that he'd donated to the Philadelphia Public Library in 1948, because at that time, the AACA didn't have a physical headquarters or a library that could accept his gift. It wasn't until the early 1960s that the AACA established a brick-and-mortar headquarters, suitably located in what was quickly becoming the old-car mecca of Hershey, Pennsylvania. A decade later, the club moved into a circa-1936, two-story building that was formerly a dormitory for the Milton Hershey School. It was that building's second floor that would, starting in 1977, house the newly acquired Alfred S. Lewerenz literature collection that finally established the AACA's library.

"The original idea was to create a non-lending library that club members could visit to perform research to help them restore and maintain their cars," recalls Chris Ritter, director of the AACA Library & Research Center. "In the early 1980s, engineers came in to study the building; people had recognized that, since those materials were on an upper floor, changes had to be made, or there would be a big hole in the floor before too long," he says with a grin. "We moved into our current facility in 1985. This building measures around 10,000 square feet, with the library consuming about 6,800 square feet over two floors. The top floor has a reinforced concrete base, so weight is no longer an issue. We have moveable stacks upstairs and down, as well as flat files. And throughout the facility, there are at least two-million items, ranging from sales literature to shop manuals, ads, engineering



BY CHEVROLET
ADILLAC
NETEEN FIFTY-S
CASE
Automobiles
The wisest
ERCURY
ET '62
ord Musta
NEW STUTZ
ETY CHASSIS
PIERCE-ARROW
1937
CHEVROLET 1957
"stand by"
CHEVROLET

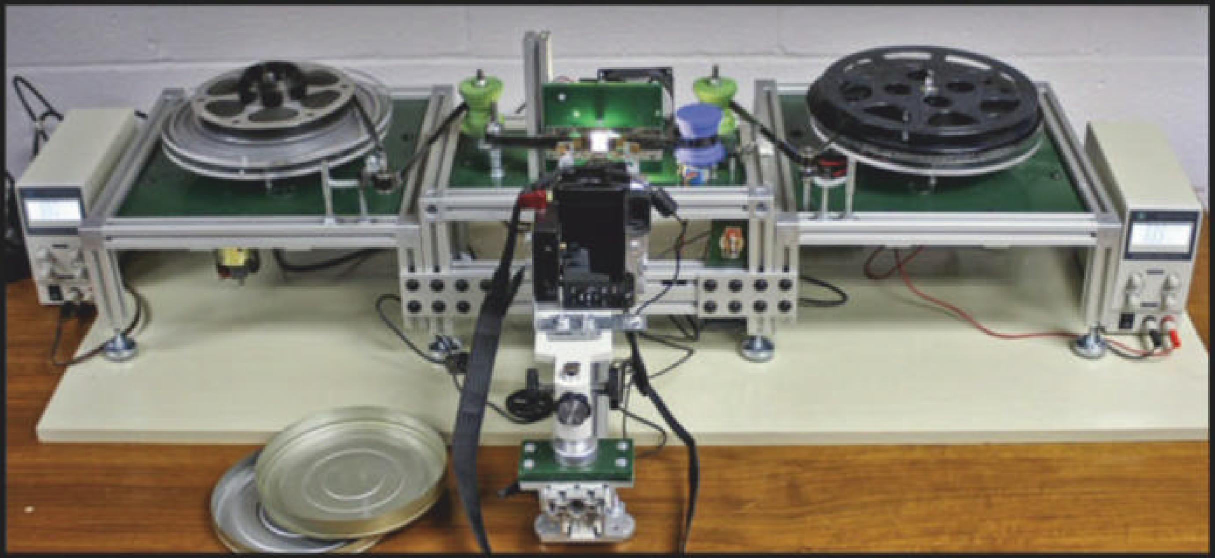


The AACA Library & Research Center will soon share this 34,500-square-foot facility with AACA headquarters, gaining room to modernize.

blueprints, photos, race programs, directories, fabric samples, paint chips, wiring diagrams … If you're looking for anything related to the world of the automobile, we probably have it," Chris explains.

This collection has grown over the past four decades, and while the library staff has purchased materials to fill gaps in the reference offerings, the primary source of new material has been through donations from AACA members and other generous automotive enthusiasts. Today, the only donations the Library & Research Center refuses are periodicals newer than 1950, the reason being they already have full sets of hundreds of international magazines—including all the Hemmings publications. Duplicates of donated books, brochures, and other items are sold during their annual Fall Meet Yard Sale, or online through an ongoing eBay auction, and those sales benefit both the library and collectors looking for special items.

Interestingly, not all of the library's two-million reference items belong to the AACA; this Hershey facility also houses 13 special collections in an unusual arrangement that benefits patrons and other car clubs alike. "In the early 2000s, we asked what we could do to help smaller clubs, and thought it would be a win-win if we could get their libraries out of a member's basement or attic, preserving the materials in a climate-controlled space and making them accessible to everyone," Chris tells us. "Those clubs still maintain ownership of their collections, only paying us a small rent based on the linear feet they use. Their material is entered into our online catalog and serviced by three professional librarians, and all of our visitors can use it. You won't find a better place to store and maintain paper in the long run than right here."





The clever, librarian-built "Mike's Movie Machine" (top) allows digitizing of old films and posting them on YouTube; traditional bookshelves share room with moveable stacks.

Paper-based resources are not the only historical items available to Library & Research Center patrons. Chris and his colleagues, Catalog Librarian Mike Reilly and Assistant Librarian Matthew Hocker, carefully maintain around 300 automotive history-themed 16-millimeter movies. "We wanted to digitize our films and make them available to everyone for free, online," Chris recalls. "We looked into buying a film scanner, and found that prices ranged from $100,000 to $300,000. If we sent all our material out to have it professionally converted, it would probably cost around $60,000, and we couldn't guarantee it would be handled with the care it deserves.

"We decided to write a grant for a film scanner. As I was sitting down to do this, I did one last search for options, and stumbled on the website of Matthew Epler, an NYU film student who created an open-source film scanner that the average guy could build in his garage with basic tools," he continues. "Mike and I contacted Matthew, and went out to Brooklyn to see his prototype. We got the plans and bought the gear. What we didn't know when we jumped into the project was that even Matthew hadn't tested it on a large scale; we were the guinea pigs! I built the basics of the machine, and Mike, our tech guy here, spent days tinkering with it, making it as good as it could be. He's modified it enough that we now call it



The current library facility sees the most foot traffic during Fall Meet week, when it hosts the popular Yard Sale fundraiser.

'Mike's Movie Machine.'"

The scanner takes a digital photo of every frame on a roll of film, and Mike works with a computer to stabilize the result and match the images with sound. "It's a long process, but the final output is unbelievable, and close to 4K in resolution quality. We're super proud of it, and have digitized a few dozen of our own films so far," Chris says, noting those films can be viewed, along with their other uploads, on this organization's entertaining YouTube site (www.youtube.com/user/TheAACALibrary).

They've been working on a different type of scanning project, too; volunteers and library staff have been digitally scanning more than 12,000 automotive ads that range from the early 1900s through the 1980s. These ads are found online at http://ads.aacalibrary.org, and are keyword-searchable. High-resolution scans of each ad, suitable for printing and framing, can be purchased for $1 each.

Another recent triumph for this busy team was the Spring 2018 completion of a seven-year, ground-up restoration on the genuine 1955 Chevrolet 3603 Bookmobile that was donated to the library by AACA members in 2011. "This Chevrolet was used as a mobile library in Anderson County, South Carolina, from 1956 through around 1972. It had a dedicated circuit in those years, and then until it was retired in 1991, was a delivery/backup vehicle," he recalls. "We've brought it back to probably better-than-original, and have modified it slightly; behind a flip-up door on each side, there's a flat-panel television screen. One side shows our catalog, so if we're at a show, we can answer questions as to whether we have specific items. The other side shows old-car movies. It will appear at AACA events, but our primary goal is to use it to spread the word about the club, the old-car hobby, and about preserving automotive history, so you'll see it at schools, retirement communities, parades, even non-AACA car shows."

The mobility of the freshly restored Bookmobile is analogous to the AACA headquarters and the Library & Research Center itself, as the next two years will see physical changes for both. Each has effectively outgrown its current facility, and they plan to take over an existing 34,500-square-foot building on the heavily trafficked Hersheypark Drive, which the headquarters and library will share, moving in around summer 2020. When asked what this will mean for the library, Chris replies, "We'll have close to 15,000 square feet. This will allow us to implement new technology. We'll have a classroom where we can host educational seminars and show movies, and the facility has a huge parking lot so we can host AACA shows, Cars & Coffee events, and even invite other clubs to hold their meets here. The sky's the limit with this new facility, and we're really excited about it."

CONTACT:
717-534-2082
www.aacalibrary.org



Books, periodicals, literature, and more are available for personal on-site or librarian-assisted off-site research; restored 1955 Chevrolet Bookmobile acts as a rolling ad.



Ram on the Rise

Postwar B-series trucks are a key part of the Dodge truck legend

WORDS BY MIKE McNESSOR • PHOTOGRAPHY BY JEFF KOCH

Dodge's 1948-'53 B-series light trucks were as handsome as they were hardworking, but they fought an uphill battle for market share against Chevrolet and Ford. Today these "Pilot House" Rams make unusual and useful collectibles that will draw admirers at a cruise night or at the local building-supply store.

This month's feature truck, a 1953 Dodge B-4-B half-ton, represents the last of the B series before the 1954-model-year redesign. Its owner, Paul Nelson of Prescott, Arizona, purchased it as a project back in 2001 and spent the next 16 years restoring it in stages. It was sold new in New Mexico and spent its life in the dry desert climate of that state and Arizona.

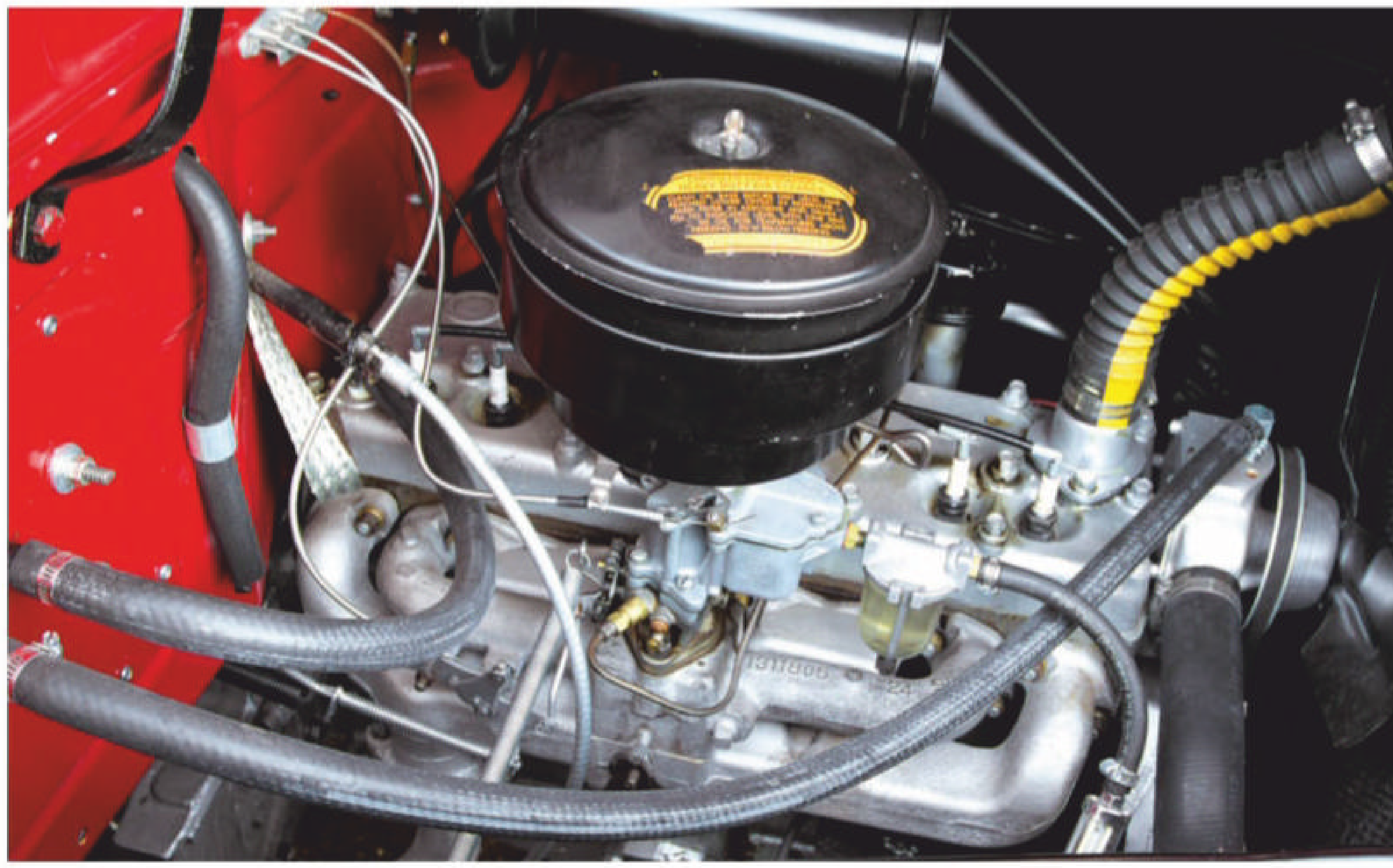
"When I was a kid, I worked on a farm in South Dakota for several summers, and they had an old International pickup that







The "Job-Rated" slogan was a nod to Dodge's diverse commercial lineup: the right truck for any size job. While Ford offered a V-8 and Chevrolet its overhead-valve straight-six, Dodge light trucks made do with the 218-cu.in. flathead six-cylinder.



I used to drive, so I always had a hankering to own an old truck," Paul said. "I was living in Las Cruces, New Mexico, and my neighbor had this old Dodge that I used to look at. One day he told me, 'If you want to buy it, I've decided I'm going to graduate school and I can't afford to fix it up, so I'll give you a good deal on it.'"

Paul was encouraged by the fact that the truck was complete and solid, even though it was in scruffy condition. "I got the build card from Chrysler several years later. It had been shipped from Detroit to Hatch, New Mexico, when it was new, so it's never been in a wet climate," he said. "There were some dents but almost no rust."

Paul's original plan wasn't to do a complete makeover, but give the truck a tune-up, make it roadworthy, and just drive it around. "I started out initially getting it to run properly—points, a battery, plugs. The front end was pretty loose, so I took it to a friend with an alignment shop, and he put in new kingpins," Paul recalled. "I decided to rebuild the transmission because it was leaking badly, so I took it apart and put in new seals and a couple of bearings. I also put new seals in the rear axle and had the carburetor rebuilt. I got the truck to where I could drive it around, but I knew it needed a lot of work."

The Dodge's tailgate wasn't opening and closing properly, so Paul took the truck to a local shop where he got it repaired and received a piece of advice that changed his mind: Fix up the old hauler right and enjoy it before it's too late. "The guy at the shop told me I should totally restore it because I'd get a lot of satisfaction out of it," Paul said. "He told me: 'I've seen too many guys who get an old vehicle and putter around with it, then they get too old to work on it and think, why didn't I fix it up properly?' So, I made the decision to slowly restore it."

Paul extracted the original 218-cu.in. flathead straight-six and dropped it off at a rebuilder. He then pulled the cab and box off the frame, and sent those out for bodywork and paint. Left with the chassis, he treated everything to cleaning and refinishing, then installed new body mounts, hangers, springs, and shocks. After the repaint in Dodge Truck Red, Paul installed an oak bed

floor with stainless strips and put new glass in the cab (except for the corner windows, those are original). He had the bench seat reupholstered and installed matching door panels and kick panels.

"About a year ago, I finally got the whole thing done," Paul said. "I can go out, turn the key, and it starts right up. I take it out for a spin about once a week to keep the carbon blown out. It's nice to be able to drive it and know it's going to be dependable. It'll start and perform, and I don't have to worry about it breaking down on me 30 miles from home."

Reliability certainly wasn't an issue when the B-series trucks were new, but by 1953, sales had slipped dramatically. Ford's radically restyled 1953 F-100 was probably a major factor, as was the popularity of Chevrolet's Advance Design rigs.

Dodge's Pilot House trucks were among the first new haulers to hit showrooms following World War II. These trucks had a more massive presence than their predecessors, with modern design cues like flush-mounted headlamps as well as fenders that were swept back and blended into the doors. The cabs boasted sturdy all-steel construction, and were higher, wider, and longer, as well as more weather-tight than previous Dodge trucks. Optional quarter windows were available in the new cab too, giving the operator a panoramic rearward view.

Inside, Dodge offered at extra cost a three-man-wide "Air-O-Ride" seat and "All-Weather Ventilation." The bench seat not only slid forward and back, locking into one of three positions, it also had a small air-pressure regulator underneath that could be adjusted to allow for less or more cushioning. That All-Weather Ventilation incorporated a built-in circulator fan that could either draw in cool air from ducting that led to the grille or blow warm air from the heater into the cab or through the defrosters.

The Pilot House trucks also changed the angle of the steering column making it more upright in the convention of larger commercial trucks, and half-tons used a big 18-inch-diameter steering wheel. The B-series trucks moved the front axle back 8 inches from previous designs and moved the engine ahead in the chassis. This not only made for better weight distribution, it lent the trucks a "cab-forward" aspect, making it more maneuverable in tight spots.

While a V-8 engine wouldn't be available until 1954, B-series Dodges could be ordered with Fluid Drive transmissions and, in 1953, the Truck-O-Matic automatic transmission. For 1953, Dodge also offered B-series half-tons in two wheelbases, the standard 108-inches as well as a 116-inch wheelbase, which could be outfitted with a 7.5-foot box. For a final flourish before sending the B-series into the history books, Dodge bolted on a set of newly redesigned rear fenders—those fenders would continue to be stamped out until the Dodge Utiline body was discontinued after the 1984 model year.

The 1954-'56 C-series that followed, was on one hand a complete overhaul and on the other an evolutionary refinement of the B-series. The most obvious visual cue differentiating the C from the B was the newer truck's curved one-piece windshield.

The big news for these trucks was the introduction of the 241-cu.in. V-8 engine in late 1954—so late, in fact, that many consider the V-8 to be a 1955 development. Though the engine—a first for Dodge in its light trucks—was referred to as the "Power Dome V-8," it used a polyspherical combustion chamber design. The engine's compression ratio was just 7.5:1, giving it 145 hp and 215 lb-ft of torque. While the V-8 was grabbing headlines, Dodge's rugged six-cylinder engines remained the backbone of its lineup throughout the C-series' short run. At the outset of the 1954 model year, Dodge half-ton trucks were powered by



the 100-hp 218 L-head straight-six. But by early 1954, the 218 engine was replaced with a 110-hp 230-cu.in. L-head straight-six that had a slightly longer stroke and slightly higher compression.

Today, all of the Pilot House Dodges enjoy a strong following and will likely continue to haul in new admirers for years to come.



Optional De Luxe cabs were equipped with windows in the cab corners for superior rearward visibility. A three-speed manual on the column was standard-issue but, for 1953, Dodge continued to offer Fluid Drive and added the optional Truck-O-Matic transmission.







Sentimental Sedanette

The rewarding restoration of a 1941 Buick Special Model 46S

WORDS AND PHOTOGRAPHY BY MATTHEW LITWIN
RESTORATION PHOTOGRAPHY COURTESY OF KEVIN OBLISK



In May 2012, Kevin Oblisk returned to his Pittsfield, Massachusetts, residence from a business trip to find a 1941 Buick Special in his driveway. The car was sporting a combination of weathered paint and primer, and tarnished trim, and the interior was brimming with piles of parts and both bumpers. While the sight of a partially disassembled vintage car might have been cause for alarm for some, such was not the case for Kevin.

"A month prior, my wife, Linda, and I attended the services of my stepfather-in-law, Darl Mosby, in Ohio," Kevin recalls. "While there, we walked through his garage and saw this Buick. He had purchased it in 2007 and, being a mechanic and metal fabricator, slowly started to work on it. A lot of parts had been removed, but it was still driveable. I told Linda, 'This is the only time I am going to mention this, but I would hate to see his toys go to the vultures, and if there was anything I could take from here and finish for him it would be the Buick.' Linda purchased the car from his estate while I was away on business."

The Buick Special that Linda bought was a Model 46S six-passenger Sport Coupe—commonly called a "Sedanette" due to its fastback design—built on the division's 121-inch-wheelbase chassis. Though visually similar to the 1940 models, the cars had an updated grille and front fenders complementing the new-to-Buick single-panel two-way hood, which opened from either side to expose Buick's venerable 248-cu.in. straight-eight engine. The Sport Coupe was a popular buy—87,687 were built during the model year—and Kevin's featured the optional 125-hp engine, made possible by the same-year introduction of "compound carburetion," or dual two-barrel carburetors.

Those were just some of the Buick's basics that Kevin learned while he spent the


8253
41 MASS



Summer 2012, and the Buick appears in its as-delivered state, save for the cabin's missing rear seat. Although it was overrun with electrical gremlins, it was registered in Massachusetts and could be driven short distances after charging the battery.



Using a rotisserie to mount a car's body shell is a common practice for restorers; its ability to rotate 360 degrees on a single axis makes fabrication work far easier, as demonstrated here on the Buick's floorpans and along the inner rocker panels.



The Buick's 121-inch-wheelbase chassis—including the entire drivetrain—was sent to another facility as a complete unit for its restoration. At this early stage, the optional 125-hp, 248-cu.in. straight-eight has already been partially disassembled.



With the metalwork completed, attention shifted to smoothing the body with skim coats of body filler where needed. A keen eye will note that the darker yellow patches are part of a second application of filler that, when dry, will receive extensive sanding.



A correct rear seat was obtained earlier and added to the front seat, and door and side panels for delivery to a nearby upholstery shop. The folded papers are a floorboard template, included to help create a new replacement for the cabin.



The Buick's one deviation from stock is an application of undercoating. As the car will be living in the Northeast, part of the decision to include this was based on the owner's desire for a lifetime of sustained driveability with reduced fear of corrosion.



Two-tone was a no-cost option available on all 1941 Buicks. This one left the factory with Silver French Gray over Lancaster Gray, as confirmed by the body trim tag. Several coats of each were applied, followed by a few layers of clearcoat.



Although the underside of the Buick's body was undercoated, the frame was painted in chassis black enamel. After it cured, the rebuilt suspension components were bolted back on, as were the original differential and torque tube assembly, and all new brakes.



The original floor templates made earlier did not survive the journey to the upholstery shop, thus another set had to be created using a heavier stock paper. Basic notes assisted in recreating the Sport Coupe's original custom-fit pattern.



After the body and the completed chassis were reunited, final assembly could begin in earnest. The Buick's headliner has already been installed, as has the woodgrain dash, engine-turned instrument panels, and restored steering wheel.



It may not look like it, but much of the front body panels have not been torqued tight yet; that would happen after the grille was installed, which in turn would help ensure proper panel alignment. Windows and other trim have yet to be fitted.



The restoration of the Buick Special edges closer to completion with the installation of the reproduction floor carpet and upholstered front bench seat. With the door glass and latch mechanisms installed, interior door panels could be added.



Regardless of the trim level, Buicks were fitted with instrument panels finished in "two-tone Damascene" and ample chrome trim, all of which was carefully replicated during the restoration. The electric clock is an original factory option.

next several months compiling a list of its needs. According to Kevin, "Some of the exterior trim was missing, and its mounting holes had been covered by body filler, and I had two front seats and no rear seat. Part of that time was spent talking to people in the Buick Club of America and learning who the best resources were. Then I needed to find a local shop that could help me restore the Buick. I'm a car guy, but I had never attempted any restoration work before.

"I met Kenny Obert, of Kenny O's Restorations in nearby Dalton, Massachusetts. When he examined the Special, he said that it was in good condition overall, and he accepted it. Kenny was also willing to let me be a part of the restoration. I wasn't going to be the guy who gave the car to someone just to do it; I wanted to be involved with the different phases and learn the parts and process, even if I wasn't actually doing every bit of the restoration due to other obligations."

In the spring of 2013, Kenny and Kevin began disassembling the Special, photographically documenting the process and parts which could later be used as a reference during reassembly. Small parts were bagged and tagged, while other components were removed as complete subassemblies—such as the instrument panel—which could then be further stripped of its parts on a bench later.



One of Buick's technological advances was the introduction of "compound carburetion," which added dual Carter or Stromberg two-barrel carburetors to the intake manifold.

Kevin explains that, "Disassembly at Kenny's shop went as far as removing the body from the chassis. He left that intact—including the entire driveline—and we delivered it to Nelson Belot, of Belot Auto Machine, also in Dalton, who oversaw its restoration. He stripped the chassis to a bare frame and then sandblasted it. Nelson didn't find any rust, so it was immediately sealed in primer and black enamel. As it cured, he inspected the differential and torque tube assembly, and began to rebuild the straight-eight engine after honing the cylinder bores. The three-speed manual transmission required a new clutch and seals. Eventually the chassis was reassembled with new brake and fuel systems, shocks, and steering components."

Meanwhile, Kenny remained focused on the Buick's body shell and panels. With the body mounted on a rotisserie, superficial surface rust was found on the inner fender wells and portions of the rear fenders, but damage to the panels was limited to only a dented front hood lip. The underside of the main shell, however, required a series of patch panels along the inner rocker panel seams, as well as two sections of the forward floorpan and a portion of the trunk floor.

Following metal repairs, the body was sealed in a coat of self-etching primer followed by a skim coat of filler, and it was sanded extensively. This lengthy process was completed with several applications of



finish primer, which itself was wet sanded after curing. The top portion of the body was masked in advance of the underside receiving either paint or undercoating.

"I did decide to go with undercoating," Kevin reports. "It's not original, but I wanted to be able to enjoy the car and have it last at least for my lifetime. It's the only example I can think of where I consciously decided to not maintain the Buick's originality."

"Having decoded the body tag earlier, Kenny sprayed a paint sample of the Silver French Gray/Lancaster Gray two-tone combination. I was a little skeptical of how dark the Lancaster Gray seemed, but I signed off on it. I'm not sure which paint brand he used, but I know several base coats of color and clearcoat were applied shortly after the underside had been done.

"In between all of that, Kenny kept me busy with lists when I wasn't working on the car," Kevin says. "Some of it was finding parts, such as missing trim, or a proper rear seat—Doug Seybold Restoration Specialists was a tremendous help with both parts and technical assistance—or the right people to restore small items, such as the gauges, steering wheel, and the radio. Jenkins Interiors had a proper kit for my Buick. I etched my initials on the back of all 60-plus pieces of stainless and chrome trim before sending them out for refurbishment, just to make sure I got my originals back. I was the 'Radar' O'Reilly of the project."

Armed with a correct front and rear seat, and a new upholstery kit, Kevin shipped the entire ensemble to Donnie Vosburgh, of Town & Country Upholstery in nearby Richmond, as well as a floor carpet pattern made from a heavy-grade paper. This allowed Donnie to re-cover the seats and cut new carpet to spec. Meanwhile, the instrument panel and window frames were refinished in a woodgrain motif matching the factory finish, and a new wiring harness was purchased.

Kevin tells us that "even though final reassembly was the next phase, it was still a slow process. I had to return the chassis to Nelson's shop so that he could install the engine and transmission after their final bench tests. Only then could we bring the finished chassis to Kenny's shop so that we could mount the body. The instrument panel went in as a subassembly; the doors were hung and balanced; glass and new weather seals were installed; and the rear fenders and deck lid were bolted on."

Eventually, Donnie arrived at Kenny's shop to install the headliner, side and door panels, floor carpet, and seats as the rest of the team finished the wiring, installed exterior trim, and made final adjustments to the alignment of the front body panels. Some of the last parts returned to the Special were the hood and the bumpers, effectively finishing the project in time for the 2018 Hemmings Motor News Concours d'Elegance.

"The Hemmings Concours was its maiden event, and it was very rewarding to see the reaction from the people who attended. I can't begin to tell you how many spectators asked if I had done the work—it was a testament to the phenomenal job of everyone involved in this project, and they deserve all the credit. I would have liked to have done more of the work myself, but that's moot compared to how proud we are of the outcome."

owner's view



"Except for the fact that I was paying tax for a car that was scattered over four or five states at one point, it was a fun journey. We started with a car full of electrical shorts, no bumpers and no back seat, and a mission to see the restoration through. I was filled with anxiety for six years, honestly, not being able to wait to get to the finish. I had to miss more than I wanted to, yet I didn't want the work to stop, and with everyone's incredible help we have a car that many people enjoy, not just my family. Ultimately, it all boiled down to patience, knowing your ability, and having the right people in place. You can always work with a budget, but not without the other three variables."



MG Magic

Motoring in a supercharged 1933 J2 doesn't get any more thrilling

WORDS AND PHOTOGRAPHY BY RICHARD LENTINELLO

Besides its small size, upright grille, and individual, detachable fenders, the two most significant design features that make the T-Series of MG sports cars so endearing are their cut-down doors and twin-humped scuttle. Although the last of the T-Series was the 1955 TF, its signature style originated in 1932 with the introduction of the MG J2. This is the car that the entire T-Series line, including the immensely popular TC and TD, took its design inspiration germinated from.



The J2's proper factory-issued name is "Midget"—clearly a reference to its pint-size dimensions. The first Midget, known as the M Type, appeared at Britain's Motor Show in 1928. Four years later, the first J Type Midget was introduced, and although its production run was a short three years, a total of 2,083 were produced. Today, the J2—every one of which was constructed in right-hand-drive—is considered by collectors and enthusiasts to be one of the most desirable of all the prewar Midget models.

In keeping with the J2's diminutive size, its engine is tiny. Its small block displaces just 847 cc among all four cylinders. Compared to American engines, that's a total of only 51.68 cubic inches, which is equivalent to just a single cylinder of a Mopar 413-cu.in. V-8. Now, that's small.

Its engine architecture was fairly advanced for its time. While most automobile engines of the period were flatheads, the J2 had an overhead-cam design with an eight-port crossflow cylinder head; the single camshaft was driven by a vertical bevel-geared shaft that incorporated the generator. Below its cast-aluminum valve cover are finger-type followers fitted on two separate shafts that open and close the valves; the camshaft sits in between the two shafts. This high-performance cylinder head was originally developed for the competition MG C Type and featured a pair of tiny SU carburetors on the right side. The exhaust manifold incorporates fins in its cast-iron casting along with the MG octagon emblem in the center. In stock trim, the horsepower rating is 36, reaching its maximum power at 5,500 rpm.

In keeping with its prewar character, the manual gearbox is what's called a "crashbox" because it lacks synchronizers on any of its four gears, thus requiring thoughtful rev matching for every shift, up or down. The stubby shifter sits in a well-crafted case made of alloy metal, located remotely about 12 inches back from the gearbox itself. Alongside the shifter, to the left, is a "fly-off" handbrake lever; just pull it towards you without pressing its button and it releases the rear brakes.

Another common prewar feature is its solid front axle, suspended via half elliptic leaf springs like it is in the rear, and relying on André Hartford friction-disc shock absorbers to control the bounce. All Midgets were equipped with narrow 48-spoke 19-inch wire wheels. Fitted with equally narrow 4.00-









Set against an engine-turned instrument panel, the main gauge cluster is fashioned in MG's signature octagon shape; remote alloy shifter assembly is required due to the far forward location of the gearbox; cockpit is tight as the passenger rubs elbows with the driver, while the Brooklands-style windscreens provide little protection. . . but oh what fun!

19 tires, if you enjoy sliding around corners at speed, then you'll certainly enjoy the many handling thrills this attractive little sports car provides.

Obvious by the white racing roundels on its doors, our feature car has been modified for vintage racing, so its engine block has been enlarged to 850 cc and is now equipped with a larger single SU carb attached to a Marshall Type Z75 supercharger. Somewhere in the vicinity of around 60 horsepower is its current power output, which, when you factor in the car's ultra-light weight of just 1,091 pounds, makes for a very quick and highly entertaining driving experience.

While the addition of a supercharger may not be original to this particular J2, MG did produce supercharged versions; they were called J3 Midgets. The factory built only 22 supercharged J3 cars, thus making them one of the most sought after prewar MGs. Without the supercharger, a stock J2 has a top speed of about 83 mph, but car owner Dan Lanier reports he has seen more than 100 mph down the long straight at Wisconsin's Road America road racing circuit in his modified supercharged J2.

Dan, who resides in South Florida, says that his J2 has been "tweaked." He competes regularly in vintage races, yet he drives it on the street fairly often. "It's my dream car in every way," Dan tells us proudly. "Back in 1964, when I had an MGA, my sister gave me a book that featured J Types and prewar MG race cars. I vowed the I would someday have a J2. Being a longtime SCCA and SVRA racer, I wanted to race a prewar MG, and this J2 has made that dream possible."

But exactly what is it about the J2 that makes Dan so enamored with it? He says: "Although the M was the first two-seat roadster produced in quantity and the inspiration for the C Type racing models, the J2 was truly the 'developed' two-seat sports car produced in quantity by MG for sale after the racing success of the C Types. Its styling is the most attractive of the prewar cars. The way the body follows the line of the rear wings is primarily what makes the difference to me, especially when compared to the MG P Type, for example. The J2's proportion and size along with the classic 'square rigger' look all add up to a very attractive package. One other styling feature that I've always appreciated is the use of the MG octagon symbol throughout, even including castings as difficult to make as the remote gear change which is tapered and octagonal!"

So, what's it like to drive an MG J2 at speed? According



Single overhead-cam 850-cc four-cylinder puts out 36 horsepower, yet the car only weighs 1,091 lb; brass plate holds Zerk fittings to lube brake cables and springs; front-mounted supercharger is fed via a single SU carb.







to Dan: "Driving a supercharged J2 is a singular experience. On twisty roads, it's an absolute blast, and is even more exciting on circuits like Road America where you can really go flat out. G-forces help slide the little car on its skinny 19-inch wheels through corners because keeping up momentum is most important. Braking can create quite a pucker factor! The 8-inch cable-operated brakes take a serious amount of effort, and you must have confidence racing in wheel-to-wheel conditions. Building of that confidence takes time and practice. Too much braking and you need to reestablish the momentum. It becomes a balance of speed and braking to ensure the fastest times. And the crash gearbox makes all gear changes interesting. Double clutching all gears up and down while braking hard, heel-and-toeing to get the timing just right to keep your speed up makes for a busy, exciting time whether on the road or the track."

ENGINE:	SINGLE OVERHEAD-CAM FOUR-CYLINDER
HORSEPOWER:	36 @ 5,500 RPM
GEARBOX:	FOUR-SPEED MANUAL
WHEELBASE:	86 IN
OVERALL LENGTH:	128 IN
OVERALL WIDTH:	51.5 IN
WEIGHT:	1,091 LB
TOTAL PRODUCTION:	2,083

"Driving a supercharged J2 is a singular experience. On twisty roads, it's an absolute blast..."



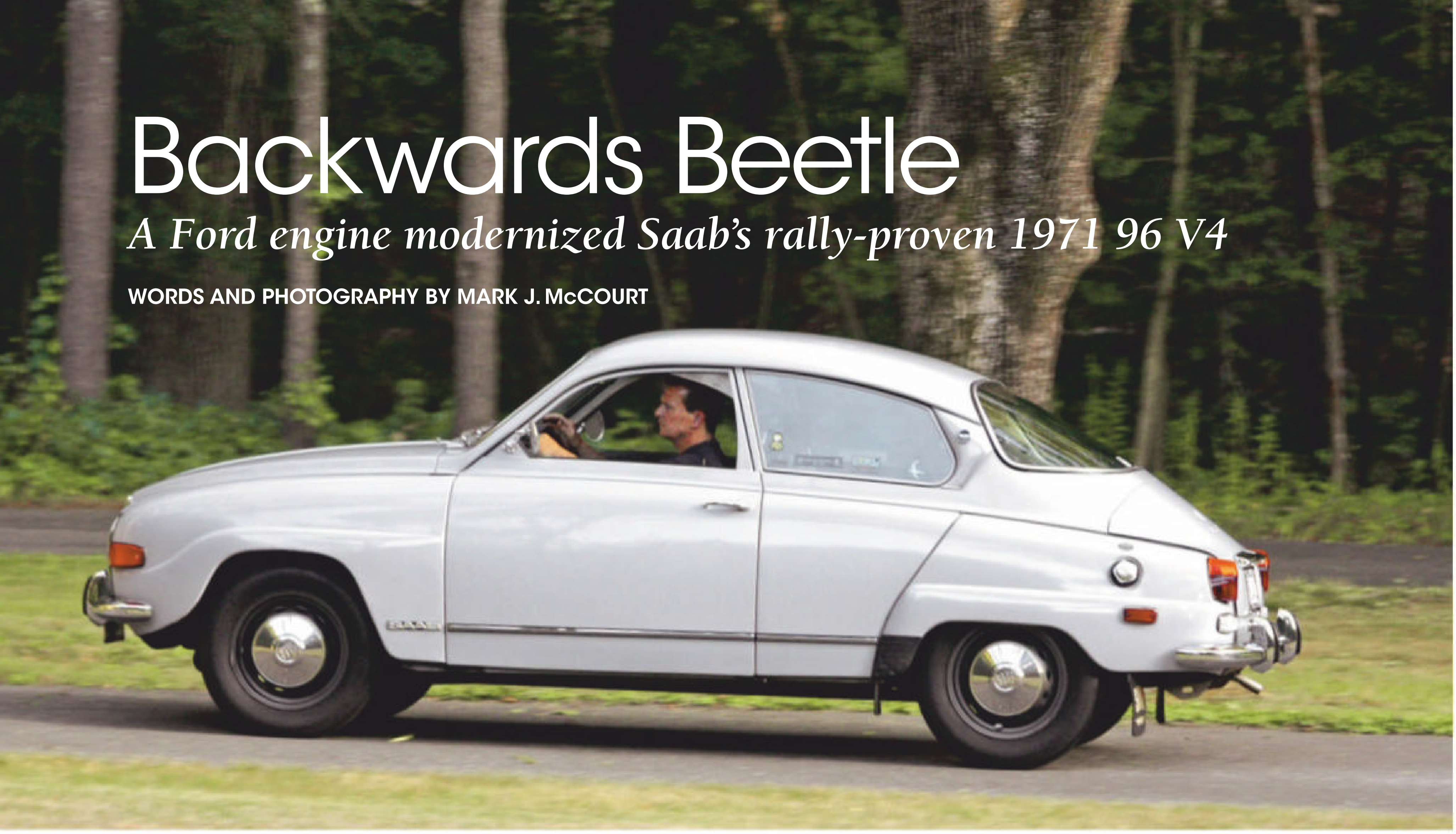
I found out firsthand what Dan was talking about when he took me for a lengthy ride on the long, smooth streets west of Fort Lauderdale. While cruising along at about 40 mph, Dan unexpectedly revved the little engine well past 4,000 rpm. Without missing a beat, the single-overhead-cam engine burst into a full-blown manic episode as it swiftly came on-cam in concert with the supercharger, forcibly pushing untold amounts of highly compressed fuel-mixed air into the four tiny cylinders. I was holding on for dear life as, seconds later, the mighty 850-cc engine was spinning more than 7,000 revolutions per minute. The g-forces firmly planted me into the body-hugging seat, while my ears were reveling in the spine-tingling sound that only a supercharger at full chat can make. As proven by the mile-wide smile that I couldn't erase, it was truly one of the most exciting driving experiences of my entire life—I was in heaven.

One would imagine that maintaining a hand-built prewar MG J2—especially one that has been modified and driven regularly with verve—is challenging, requiring more than the average upkeep of a vintage sports car. And that would be correct. Dan tells us: "In general, maintenance is straightforward, with normal lubrication requirements along with fuel and ignition adjustments at normal intervals. Reliability is directly related to regular maintenance, but certain parts, like the gearbox input shaft, can be difficult to source if needed. Annual trips to the Beaulieu Autojumble in England help maintain access to those more difficult to find bits. Some parts end up being made from scratch by me or a specialist. More modern manufacturing methods have helped develop certain critical components like shell rod bearings, along with forged pistons, and billet-steel connecting rods and crankshafts, which add longevity. Valve gear and camshafts are getting more difficult to find but are available... at a price. The hardest bits to find relate to original body and chassis components that aren't reproduced and can be quite hard to source."

Backwards Beetle

A Ford engine modernized Saab's rally-proven 1971 96 V4

WORDS AND PHOTOGRAPHY BY MARK J. McCOURT



The British might call this a "Marmite" car. Like that infamous tangy yeast spread, you'll either love or hate Saab's individualistic 96, and no enthusiast lacks an opinion. This long-serving model—whose roots reach back to Svenksa Aeroplan AB's first automobile prototypes built by the airplane manufacturer following World War II—would use two different engine types and be sold in the USA through 1973, while remaining in production into 1980. We tracked down one of the best-kept, most original 96 V4s in America, and pondered its intriguing legacy from behind the wheel.

The 96 prioritized economy like its key German competitor, adding a focus on occupant safety. It reversed the Volkswagen's rear engine, rear-wheel-drive layout to offer equal foul-weather traction with notably better stability and interior packaging. Those familiar with this Saab's unusual shape often associate it with the chainsaw sounds and exhaust haze of a two-stroke, three-cylinder engine, but our 1971 feature car, belonging to master Saab technician Ralph Bockoven, sports a factory-installed four-stroke Ford V-4 under the forward-tilting hood.

It was there where we found Ralph, checking the fluids in advance of our afternoon photo shoot near his Acton, Massachusetts, home. In the mid-1960s, that V-4 had represented the best answer to Saab's need for an off-the-shelf, four-stroke engine that could provide more torque, lower emissions, and better mileage than the ultimate iteration of its international rally-conquering two-stroke triple, and it was already proven to work in the subcompact Swede. After testing small-displacement fours from Lancia, Lloyd, and Morris between 1962 and 1964, Saab engineers locked in on Ford's sturdy 1.5-liter four-cylinder, which came from that automaker's front-wheel-drive "Cardinal" program of the late 1950s, and had itself been proof-of-concept tested by Ford engineers in 1960—and driven by Henry Ford II himself—in modified Saab 93 mules!

This 265-pound, 60-degree V engine, produced in Cologne, Germany, for the Taunus 12M as well as for industrial applications, used a single overhead camshaft and a balance shaft to quell vibration. When, in late 1966, it first appeared in and gave the name to the new Saab 96 V4 and its two-door, seven-seat wagon counterpart, the 95 V4, the 1,498-cc (91.4-cu.in.) unit specified for Saab made 65 hp and 85 lb-ft of torque through the combination of a 90 x 58.86-mm (3.54 x 2.32-inch) bore and stroke, 9:1 compression ratio, and a low-rise one-barrel Solex carburetor.

The Ford powerplant was initially offered alongside two-stroke-powered variants, but V4s vastly outsold the strokers, and 1968 was the last year buyers had the choice. From 1970 through 1973, U.S.-spec versions of the 95 and 96 (as well as the two-seat Sonett V4 sports car) would use an 8.0-compression, FoMoCo-carbureted, 1,698-cc (103.6-cu.in.) version with the same output. Ford engineers had told their Swedish counterparts that 105 hp was the maximum this V-4 could reliably make, but by the late 1970s, Saab's Sport & Rally division had taken it all the way to 1,933-cc (118-cu.in.) and 175 hp with the help of twin two-barrel carburetors and crossed long-ram intake manifolds; a 1,815-cc (111-cu.in.) version topped 200 hp with help from a Saab-developed turbocharger.

The experience offered by Ralph's showroom-stock, circa-35,000-mile example is about as close to that of a new 96 as you can get in an unrestored 48-year-old. This car's pale gray "Silvermink" paint still shines deeply, as do the bumpers and trim. Inside, the red vinyl upholstery is unblemished, the dashboard


OCT Massachusetts
7WJ 400







VDO instrumentation is easy to read; the rectangular panel in the glovebox door is the space to mount an optional radio. The cabin feels airy due to the flat floor, and the rear seatback folds for cargo flexibility.

unmarred by cracks. Settle into a supportive bucket seat and close the light but solid-sounding door, and you'll notice the flat floor afforded by this car's front-wheel-drive layout and column-mounted shifter; the body's genuinely aerodynamic (0.35 Cd, compared to a VW's 0.48) teardrop profile places you close to your passenger, and if you're taller, the relatively low windshield header means ducking to see stoplights. Unlike in Saab's contemporary 99 model, the 96's ignition is on the dash.

Our feature car starts readily and settles into an unusual V-4 burble, revving up with a surprisingly sporty tone. The clutch's engagement point is easily learned, while the four-speed manual shifts smoothly, its wand traveling through a long vertical arc. Freewheeling, a traditional Saab trait no longer needed because of the four-stroke engine, engages automatically upon lifting off the throttle, giving the uninitiated the sense of having depressed the clutch pedal without having done so. Freewheeling also lets you change gears without using the clutch, and easing back onto the gas makes the transmission reengage direct-drive.

This 96 rides very compliantly for such a small car, a benefit of its 98-inch wheelbase between coil-sprung double wishbone front and tubular axle rear suspensions. The manual rack-and-pinion steering, heavy at low speeds, feeds information through the skinny rim, and helps the 15-inch tires grip well despite ample body lean. Braking is by vacuum-assisted front discs and rear drums that, in safety-minded Swedish fashion, use a redundant dual-diagonal hydraulic system to retain 50 percent of braking power if one circuit fails. On the warm August day these photos were taken, we enjoyed gentle cabin breezes thanks to the body's careful detailing; the triangular pieces of clear plastic fixed in the upper rear corner of each side window opening deflect most of the air that causes annoying buffeting at speed in a modern car. And speed it will: The stable-feeling, 2,030-pound 96 will top out around 85 mph, making it more capable in today's traffic than a classic VW.

How did this Saab—one of about 14,000 imported to America in 1971, out of 72,960 built—manage to survive for nearly half a century in this condition? Ralph is its fourth caretaker from new, but only the third to actually drive it. "As I understand it,





Ford of Germany built more than 420,000 Saab-spec V-4s over 14 years; this example has never been out of the car, although the one-barrel FoMoCo carburetor and master and slave cylinders were rebuilt.





It runs like a top, and purrs on the highway like a sewing machine.



this car belonged to a dealer, and was in a showroom for around 20 years," he tells us. "The guy who bought it new, just sat on it."

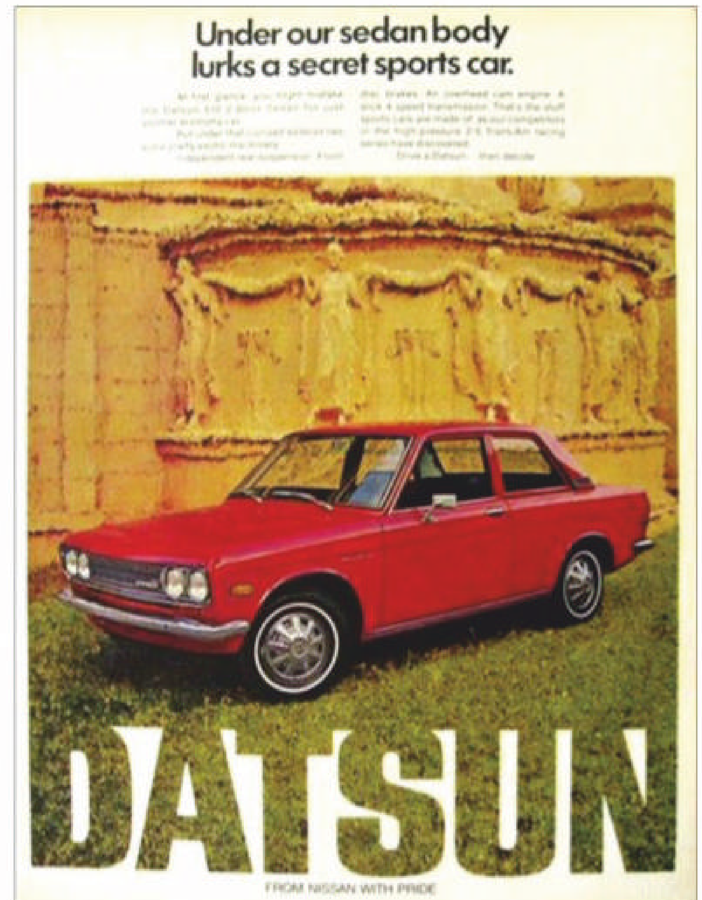
Ralph first saw this car at the 2008 Swedish Car Day show at the Larz Anderson Auto Museum in Brookline, Massachusetts, when it was displayed by its third owner. At that time, the 96 struck a chord for this technician who spent 27 years employed by Charles River Saab in Boston. "When I was a senior in high school, I had this same car, in the same trim: Silvermink with a red interior," he reveals. "Mine was in decent shape, and I paid $900 for it. My first Saab had been a 1963 96 two-stroke with a sunroof; my brother gave it to me when I was 14, and it didn't run. I really wanted my dad's 350-powered Olds 4-4-2," Ralph says with a laugh. "I was into racing dirt bikes, and when I got that car fixed up, I drove it around our motocross track. I thought it was homely and slow, but pretty capable! I learned about Erik Carlsson winning rallies in Saabs, and then I really started getting into these cars."

This 96 came into Ralph's life again in 2009, on the back of a flatbed, as it needed a replacement slave cylinder and other minor work, which he gladly performed. "The owner, Andy Pickett, had stumbled across this Saab in the care of its second owner, a hippie type who didn't realize what he had in it. There was no rust anywhere—I couldn't believe the condition it was in—and I told Andy I wanted first refusal if he decided to sell it. He called me in the fall of 2010." After making a deal, Ralph tuned up the V-4 engine, rebuilt the carburetor, honed and rebuilt the master cylinder, and replaced the shocks and rear muffler. "In my experience, virtually everything for the V-4 remains available. It runs like a top, and purrs on the highway like a sewing machine," he says with a smile.

This Saab has never since been on a trailer; it was driven to the 2011 Saab Owners Convention in New Jersey, where it won a first prize in its concours category, and, in the years since, has been a regular participant at Swedish Car Day. In deference to its condition, Ralph keeps it garaged, bringing it out for local summer shows and ice cream runs. "At one time, 96s were everywhere in New England, but now they're very rare," he muses. "This one inspires a lot of nostalgia in people. It's a wonderful little car, and like all Saabs, it has its own personality."







Mike Early

Vinyl-top Installer

IN MARCH OF 1971, I WAS ASKED IF I wanted to go to Seattle from our home south of Portland, Oregon, with my cousin to start a vinyl-top installation shop on the waterfront there. My cousin had a contract with Datsun America (later Nissan) to install vinyl tops on 20 percent of all the cars they unloaded on the docks, and he figured he would need some help. We set up shop, got an apartment, and went to work. I had never installed vinyl tops on cars before, but my cousin had been one of the trainers for Orig-Equip Corporation of Oklahoma City and was well versed in the application of vinyl to steel.

It didn't take long for us to become sufficiently experienced in vinyl-top installations. Consequently, we would complete each shipment of Datsuns in about one week's time; then we would take a few days off until the next ship of cars arrived. We installed the tops side to side, placing and taping them in place, then covering the rest of the car's body with a large plastic sheet before spraying the steel and half the top with adhesive. When the "tack" was right, we would stretch the vinyl top from the front and back, and smooth it down, taking care to be sure the seam on that side was straight. Then we would do the other side, after which we trimmed the excess material off with razor blades.

Applying vinyl tops was pretty easy work to do, as we had factory trim to tuck the edges under, and between the rear and back windows. We tucked the material under the front and rear window rubber gaskets to seal those edges and under the drip-rail chrome strips. A few of the Datsun 510s we covered with vinyl were station wagons; those took a considerable amount of work to install, as we had to secure the vinyl around the tailgate in addition to covering the hatch itself. Their roofs were much longer, too, so extra care had to be exercised to be sure the seams were straight as a die or they would show up very quickly.

Subsequent to that experience, I was asked to go back south to Salem, Oregon, to open a top-installation shop for a new Mazda dealership. I did so and soon worked myself out of a job, as the dealership didn't sell enough cars to keep me busy covering my share with vinyl. To make ends meet, I went out to other dealerships and contracted to cover their cars. One I remember especially was a 1971 Plymouth Sebring two-door hardtop. It was bright red in color but a plain-Jane otherwise. There was no chrome or other decoration on it and, according to the owner, he couldn't get a soul to even look at his Plymouth, even though it was a good car.

He agreed to have me put a crème white vinyl top on it; I went "whole-hog" and made it a "full-halo" top, which meant I had to bend and install enough polished aluminum trim to cover the edges of the top without ever reaching a drip-rail or other factory edge, except around the top and sides of the back window, under which I tucked the vinyl. What I really remember most is that when I returned the Plymouth Sebring to the dealer a few hours later, I was standing in his office while he wrote me a check, and a customer came sailing through the door exclaiming that he just had to have that Sebring, as he had never seen anything so beautiful! The owner and I just grinned at each other.

Shortly thereafter, I went back to college and I haven't installed any tops since, but that was a lucrative business until the fad faded into the sunset.

I Was There relates your stories from working for the carmakers, whether it was at the drawing board, on the assembly line, or anywhere in between. To submit your stories, email us at editorial@hemmings.com or write to us at I Was There, c/o *Hemmings Classic Car*, 222 Main Street, Bennington, Vermont 05201.

2019
HEMMINGS MOTOR NEWS
GREAT RACE®
RIVERSIDE, CA TO TACOMA, WA
FROM THE INLAND EMPIRE OF CALIFORNIA TO THE PACIFIC NORTHWEST
PRESENTED BY HAGERTY

JUNE 22 - 30, 2019

SATURDAY, JUNE 22
START: Mission Inn Ave, Riverside, CA – 9 a.m. to 1 p.m.
LUNCH: California Route 66 Museum, Victorville, CA – noon
OVERNIGHT: The Boulevard, Lancaster, CA – 4:30 p.m.

SUNDAY, JUNE 23
LUNCH: Bishop City Park, Bishop, CA – noon
OVERNIGHT: Lampe Park, Gardnerville, NV – 5:30 p.m.

MONDAY, JUNE 24
LUNCH: Mill Street, Grass Valley, CA – 11:45 a.m
PIT STOP: State Theater, Myers Street, Oroville, CA – 2:30 p.m.
OVERNIGHT: City Plaza, Downtown Chico, CA – 5 p.m.

TUESDAY, JUNE 25
LUNCH: Recreation Grove Park, Willits, CA – 12:15 p.m.
OVERNIGHT: 2nd Street, Old Town, Eureka, CA – 5:15 p.m.

WEDNESDAY, JUNE 26
LUNCH: Curry County Fairgrounds, Gold Beach, OR -- noon
OVERNIGHT: Southwest G Street, Grants Pass, OR – 5 p.m.

THURSDAY, JUNE 27
LUNCH: Rim Village, Crater Lake, OR - noon
OVERNIGHT: Tower Theater, Wall Street, Bend, OR – 5 p.m.

FRIDAY, JUNE 28
LUNCH: Aeroplane & Auto Museum, Hood River, OR - noon
OVERNIGHT: Fort Vancouver, Vancouver, WA – 5 p.m.

SATURDAY, JUNE 29
PIT STOP: Maritime Museum, Astoria, OR – 10 a.m.
LUNCH: Commerce Avenue, Longview, WA – noon
OVERNIGHT: LeMay Family Collection, Spanaway, WA – 5:15 p.m.

SUNDAY, JUNE 30
FINISH: LeMay – America's Car Museum, Tacoma, WA – 1:30 p.m.

#1 VINTAGE RALLY!



SOLD OUT!

THE 2019 GREAT RACE IS ALREADY SOLD OUT.
To get on the waiting list for priority for the 2020 event, go to
greatrace.com/waitinglist

A TIME-SPEED-ENDURANCE RALLY FOR VINTAGE CARS, 1974 & OLDER
$150,000 IN PRIZE MONEY

SPONSORED BY:
Hemmings Motor News
HAGERTY
COKER TIRE Wheels Too!
RELIABLE Carriers, Inc.

DUKE MILLINGTON
CIRCLE PINES, MINNESOTA

Mercury Memories



I TURNED 13 IN THE MID-FIFTIES when cars of that era were changing in design, power, comfort, and engineering each year. Yet, simplicity still existed in these automobiles, and backyard mechanics were common across the Nation. Fortunately for me, two mechanically inclined brothers, who were four and six years older than me, lived a block away. On any given weekend and many evenings, they had their friends over to work on their own cars, or to help build a Ford Deuce hot rod. A chain hoist, hung from a sturdy oak tree, was used to take out or put in engines. Welding equipment, a vast array of tools, and a number of parts for just about every vintage could be found.

Being an accepted fly on the wall in this older group, I watched, listened, and helped where permitted, thus gaining knowledge about the workings of these incredible machines. By the time I turned 16, I had learned how to install a 1950 Ford engine into a '40 Ford coupe on my own, and do brakes, carburetors, timing, split manifolds, and a hundred different tasks that kept our "old" cars running.

It was during this period of learning that one particular car stood out to me from all the rest. Don, an older guy of 22, owned a 1954 Mercury Monterey two-door. He would show up not to have his car worked on, but to shoot the bull with the rest of the guys. It was a beautifully designed, sleek automobile, loaded with chrome front and back.

The two-tone dash was like no others from the '50s, using aircraft-type levers in an arrangement that was easy to reach behind the steering wheel. The spotlamps, wheel covers, Mercury logos, taillamps, and body contours made it a rolling work of art. All that coupled with stunning exterior and interior color combinations created a car that was eye candy from any angle. Little did I realize at that time what an impact a 1954 Mercury would have on me later in life.

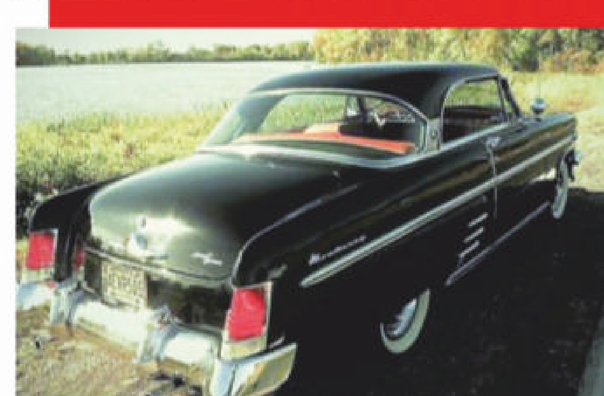
Thus, 60 years and 10 collector cars later, I became the third owner of a beautiful, low-mileage 1954 Monterey coupe. The next spring, in order to have it ready for summer car shows, I detailed the engine compartment, frame, and trunk to their original factory quality. The interior needed no work as it had been redone by the second owner seven years earlier. The Merc was now ready for one of the finest car shows in the nation, Back to the '50s, where on the third weekend in June, more than 12,000 collector cars and hot rods gather for cruising and display at the Minnesota State Fairgrounds.

Mercurys, especially 1954 models, are not in abundance at car shows, yet the Monterey drew nice crowds and comments. On the second day, I saw an older gentleman with a younger woman walking as quickly as possible towards my Mercury. When he got to the car, he asked, "Is this yours?" He then asked if he could sit in the car. Opening the door, I helped him get behind the wheel, and as he proceeded to hold the steering wheel, he looked over the instrument panel and interior, and tears formed in his eyes and rolled down his cheeks. The younger woman, who was taking photographs, was his daughter. She said, "I can't thank you enough for bringing your car down here. We have been looking for a 1954 Mercury all morning and were about to give up as he was tiring. Your Mercury is the same color inside and out that my mom and dad took their honeymoon in 60 years ago. Since Mom just passed away last week, it was important for Dad to try and find the car that they started their life in."

My eyes watered, too, and then it hit home: All the time, money, and labor that I put into my car hobby since I was 13 years old came to fruition in that one singular moment.







Advertisers in this issue

ODDIES BUT GOODIES



Michelin Tire Corporation, Woodside, New York
Sports Car Graphic
May 1966

Hemmings Motor News

Motor Oil



FOR CLASSIC CARS, MUSCLE CARS,

AND EVERYTHING IN BETWEEN

Contains high levels of zinc and phosphorus, giving exceptional protection for flat tappet cams, lifters and rockers.

3 SAE CHOICES:
SAE 10W30 Synthetic Blend
SAE 20W50 Synthetic Blend
SAE 15W50 Full Synthetic

Hemmings SAE 10W30 Synthetic Blend Motor Oil, SAE 20W50 Synthetic Blend Motor Oil, and SAE 15W50 Full Synthetic Motor Oil, are purpose built for the lubrication of high performance street vehicles by Champion Brands, LLC. Recommended for use in vintage, classic, street rods and muscle cars with injected or normally aspirated engines using leaded, unleaded, or high octane gasoline. Contains high levels of premium zinc and phosphorus (ZDDP), providing exceptional protection for flat tappet cams, lifters and rockers. Dispersants, corrosion inhibitors, and Champion's TVS® (Thermal Viscosity Stabilizer), technology extend oil film capacity for better protection at high temperatures.

To order *(by the 6-pack only)*, visit
www.hemmings.com/classicoil
or call us at: **800-227-4373, Ext. 79550**

FEATURES AND BENEFITS:

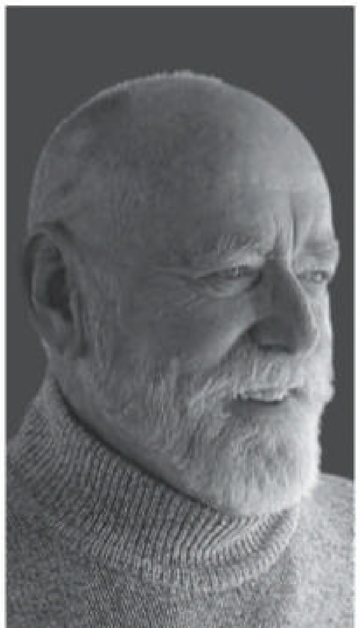
- Increase high-temp film strength, oil pressure & compression
- Reduce friction for proven horsepower increase
- Provide high-temp viscosity and anti-wear control
- Protect bearings at higher speed and temperature
- Deliver upper cylinder anti-wear protection
- Contains enhanced anti-foam system
- Contains rust & corrosion inhibitors for engine storage
- Compatible with petroleum / synthetic oils



- **Item # SAE 10W30 Six Pack: Synthetic Blend**
  $53.95*
- **Item # SAE 20W50 Six Pack: Synthetic Blend**
  $53.95*
- **Item # SAE 15W50 Six Pack: Full Synthetic**
  $69.95*

* Shipping included within Continental U.S.
Alaska and Hawaii call for rates.

jimrichardson



The Sound of Music

"It's Just a Matter of Time"… Brook Benton's hit song in 1959 filled the night air. It was emanating from a speaker in the grille of a chopped, channeled, and lowered candy apple red 1949 Mercury that also had added lights in its wheelwells to show off its spider flippers. The Merc crabbed its way up the driveway and into Oscar's Drive-in restaurant. Everybody put down their cheeseburgers and stared as it oozed sedately by.



The music made the impression of that custom Merc stereophonic with the sight *and* the sounds of the time. In fact, the memory of that spectacle has stuck with me ever since. Of course, if I had rolled through with the clapped out 1947 Chevy Fleetline that I owned at the time, "Smoke Gets in Your Eyes" by The Platters would have been more appropriate.

At any rate, since that era I have gone to some lengths to equip my cars with concealed and removable sound systems so I can play the tunes of the times to entertain myself, and my passengers. However, being as I am a bit shy, I don't put speakers in the grille and lights in the wheelwells, nor do I have any rides with candy apple red paint.

When touring in my 1939 Packard or 1940 La Salle, I like to listen to such period hits as "In the Mood" by Glenn Miller, "Don't Sit Under the Apple Tree" by the Andrews Sisters, and anything by Billie Holiday. I have even considered putting together my own CDs with period music, wartime news, and ads of the era to really get the feel of the time.

I have also installed hidden CD players in my 1955 Chevrolet Beauville station wagon and my 1958 Apache pickup. That way I can listen to The Coasters doing "Poison Ivy" and "Along Came Jones," Fats Domino's "Ain't That a Shame" and "My Blue Heaven," plus a heaping helping of '50s mellow doo-wop for cruising.

If you too want to enjoy the music of your car's era and don't want to mutilate or drill holes in your precious chariot, here's how: There are CD players that will fit in the glove compartments of most automobiles, or you can hide them under the front seat using zip ties to hold them in place. Or you can even put them in a period accessory tissue dispenser such as came in '55 Chevys.

You can switch your polarity from positive to negative ground, and from 6 to 12 volts, too. As for speakers, just make sure you match their ohms to the output device. I added speakers under the front seat in my '55 Chevy and made a fiberboard panel for them to fit behind the seat in my pickup; that way the car remains totally original. I only run wires through existing holes as well.

For prewar cars, I install CD players in the glove compartments and add speakers mounted in plastic bowls placed on the floor behind the seats. I also add quick-disconnects so I can remove them when showing the car. The wiring is concealed under the carpet.

I always leave stock radios stock and in place so as not to sully the appearance and purity of the restoration, but if you desire, you can look in *Hemmings Motor News* under "Services" to find people who can convert your original AM radio to a modern AM/FM setup. Also, if you don't mind a subtle modification to the appearance of your dash, Custom Auto Sound sells radio and tape player combinations that will fit into many original dash openings.

Of course, if you don't want to go to much trouble, you can just pick up a battery-powered boom box and set it on the floor behind the front seat. That is a bit inconvenient and the sound quality is marginal, but you do have the advantage of being able to listen to music while sitting in your lawn chair under an umbrella at the show.

My wife and I love going back in time so much that we sometimes cruise the old parts of town just to amplify the illusion. Our downtown area was built in the first half of the last century along with an area of regal old homes, which makes a good environment for '30s and '40s cars. And there are still a couple of Southern California Googie-style '50s-era drive-ins nearby that have show-and-shine get-togethers once a month that are appropriate for our '50s-era rides.

If you too want to take a trip down memory lane to another era, consider installing a modern CD player and speakers in your classic. You can cruise to the tunes of the time, and do it without modifications, except for a little easily concealed and removable wiring. There is not much to it. *It's just a matter of time.*

"My wife and I love going back in time so much that we sometimes cruise the old parts of town just to amplify the illusion."

